कुमारसम्भवम्

PART II

(Notes—Cantos II—V).

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Canto II.

St. 1–Prose order.—तस्मिन् काले तारकेण विप्रकृताः दिवौकसः तुरासाहं पुरोधाय स्वायंभुवं धाम ययुः ।

NOTES.—विप्रकृताः harassed. तारक-Name of a demon killed by Kartikeya. He was the son of Vajranga and Varangi. He propitiated the god Brahmadeva by means of his penance on the Pariyatra mountain and asked as a boon that he should not be killed by any one except a child seven days old. On the strength of this boon he began to oppress the gods who were obliged to go to Brahma and ask his assistance in the destruction of this demon. But they were told that the offspring of Siva alone could vanquish him. Afterwards Kartikeya was born, and he slew the demon on the seventh day of his birth. दिवौकसः दिवं ओकः येषां ते or द्यौः ओकः येषां ते । by पृषोदरादित्वात्साधुः । तुरासाह—तुरं त्वरितं साहयति अभिभवति, one who vanquishes the impetuous, Indra; or तुरा (quickly) साहयति इति, from तुर + सह् caus. & क्विप् by 'अन्येषामपि दृश्यते Pan VI. 4. 137. and Sid. Kau. further comments 'दीर्घ इति अनुवर्तते। स्वायंभवम्–स्वयंभुवः इदम्. The ऊ of स्वयंभु does not take Guna substitute as it ought to by the rule ओर्गुणः (i. e., the उ or ऊ of a oha base takes Guna before a Taddhita affix, Pan VI. 4. 116) by the maxim संज्ञापूर्वको विधिरनित्यः i. e. a rule is not invariably applicable when, what it expresses is expressed by a technical term. cf. एतस्मिन्नन्तरे काले तारकेण दिवौकसः । आजौ पराजिता आसन् शक्रदर्पविघातिना ॥ तदा

सर्वे तुराषाहं कृत्वाग्रे हतविक्रमाः स्वायंभुवं ययुर्धाम सत्यलोकमिति श्रुतम्. S. P. and Rag. X. 5. धाम abode.

St. 2.–Prose order.—सुप्तपद्मानां सरसां प्राप्तः दीधितिमान् इव परिम्लानमुखश्रियां तेषां ब्रह्मा आविरभूत् ।

NOTES.—तेषां–cf. 'अव्याक्षेपो भविष्यन्त्याः कार्यसिद्धेर्हि लक्षणम् ' 'Well-begun is half done.' He of his own accord met them which augured well. आविस् is both an उपसर्ग and a निपात; in the former case it must precede the root connected with it; in the latter case it may stand apart. सुप्त &c. सुप्त corresponds to परिम्लान and पद्म to मुख. दीधितिमान् दिधितयः (rays) सन्ति अस्य. As the sun can infuse freshness in the lotuses, so Brahma had potential power to remove their dejection. cf. विकसति हि पतङ्गस्योद्गमे पुण्डरीकम्. Utt. cf. दृष्ट्वा तत्र जगन्नाथं विकसत्सुमुखश्रियः । बभूवुः पङ्कजानीव प्रातर्दृष्ट्वा दिवाकरम् ॥ S. P. and Rag. X. 6-7. The figure is उपमा.

St. 3.–Prose order.—अथ ते सर्वे सर्वतोमुखं वागीशं सर्वस्य धातारं प्रणिपत्य अर्थ्याभिः वाग्भिः उपतस्थिरे ।

NOTES.—अथ: thereafter. सर्वस्य &c., cf. the Srti 'इदं सर्वमसृजत यदिदं किञ्चित् and Rag. X. 22 चतुर्वर्गफलं ज्ञानं कालावस्थाश्चतुर्युगाः । चतुर्वर्णमयो लोकस्त्वत्तः सर्वं चतुर्मुखात् ॥ वागीश–Brahma is always referred to as the lord of speech, the source of the Vedas, cf. Utt. I. 2. वाचां ईशं is the solution by कर्तृकर्मणोः कृति II. 3-52. and the comp is possible by कृद्योगाच्च षष्ठी समस्यते ।. अर्थ्याभिः—अर्थ्यअर्थात् अनपेतं, lit. not removed from meaning, significant cf. स्तुत्यं स्तुतिभिरर्थ्याभिरुपतस्थे सरस्वती Rag. IV. 6. उपतस्थिरे Per. of स्था with उप Atm. in the

sense of ' to wait upon ' cf. Rag. X. 15. सर्वतोमुखं Brahma had four faces.

St. 4.—Prose order.—त्रिमूर्तये प्राकसृष्टेः केवलात्मने गुणत्रयविभागाय पश्चात् भेदमुपेयुषेतुभ्यं नमः ।

NOTES.—त्रिमूर्ति-According to the Vedanta philosophy, Nirguna Brahman is the only reality without form or quality that eternally exists. When it wishes to create this phenomenal world owing to its association with Maya, it manifests the quality of Rajas or activity and assumes a male form as Brahma or the creator; in the subsequent process of evolution, it assumes the quality of Sattva or goodness and appears as Visnu or the Preserver; and lastly when it wants to dissolve the universe, it assumes the quality of Tamas or Darkness and appears as Siva or the Destroyer, cf. नमो विश्वसृजे पूर्वं विश्वं तदनु बिभ्रते । अथ विश्वस्य संहर्त्रे तुभ्यं त्रेधा स्थितात्मने Rag. V. 16, or रजोजुषे जन्मनि सत्त्ववृत्तये स्थितौ प्रजानां प्रलये तमः स्पृशे Kad I, cf. एकैत्मूर्तिर्बिभिदे त्रिधा सा । Kum. or रजोगुणमयं चान्यरूपं तस्यैव धीमतः। चतुर्मुखः स भगवान् जगत्सृष्टौ प्रवर्तते । सत्त्वं गुणमुपाश्रित्य विष्णुर्विश्वेश्वरः स्वयम् । Kur. P. or ब्रह्मत्वे सृजते लोकान्विष्णुत्वे पालयत्यपि । रुद्रत्वे संहरत्येव तिस्रोऽवस्थाः स्वयंभुवः । According to the Sankhya philosophy these three Gunas are the constituents of Prakrti or Primordeal Matter from which the world is created. But it is a mistake to suppose that this theory of the Gunas was invented by the Sankhyas. In the Svetashvaropanisad and other Upanisads there is elaborate discussion about the Gunas. The Sankhyas

only specialised the theory later on. As for the characteristics of these Gunas, cf. Bh. G. XIV. 6-8. Whatever is good in the world is due to Sattva, whatever is active is due to Rajas and whatever is dull or dark is due to Tamas. Vol. in the Tri. edition is अमूर्तये void of form; this is the description of Nirguna Brahman; but it appears from the context that Saguna Brahman is being described here and hence this is not a good reading. केवलात्मने of the nature of simple Brahman i. e., without association with any form or condition, cf. आत्मा वा इदमकाएवअग्र आसीत्,' or सदेव सौम्येदमग्र आसीत् एकमेवाद्वितीयम् । Chan- VI. 2-1, and Ved. Su. II. 1. 16 17. पश्चात् after the creation. भेद–उपाधि or limiting adjunct. According to the Vedanta system Brahman is homogeneous, but when it wills to create, it associates itself with Maya and assumes नाम, रूप &c. and *appears* multifarious, this is the apparent भेद.cf. तदैक्षत बहुस्यां प्रजायेयेति;इदं सर्वमसृजत यदिदं किञ्च; or रूपं रूपं प्रतिरूपोबभूव or रसान्तराण्येकरसं यथा दिव्यं पयोऽश्नुते । देशे देशे गुणेष्वेवमवस्थारत्वमविक्रियः । or ब्रह्मणे सृजते विश्वं स्थितौ पालयते नमः । रुद्ररूपाय कल्पान्ते नमस्तुभ्यं त्रिमूर्तये ॥ The भेद is not real but only apparent cf. वेदान्तेषु यमाहुरेक पुरुषम् &c. Vik. I. 1.

St. 5.--Prose order.—अज यद् अपां अन्तर् अमोघं बीजं त्वया उप्तं अतः चराचरं विश्वं; तस्य प्रभवः गीयसे ।

NOTES.—अज unborn and hence अनन्त; if God were to be born and to die then there would be no permanent regulator of the universe and the settled order would be disturbed. अपां these are the primordeal waters, cf. R. V.

X. 72-6; X. 82-6; X. 190-1; first there were waters and then arose Prajapati, cf. मनु I.5-8 अपएव ससर्जादौ तासु बीजमवासृजत्। तदभवद्धैममण्डं सहस्रांशुसम प्रभम्। cf. Tai. Sam. अपो वा इदमग्रे सलिलमासीत् Tai. Br. I. 1. 3-5; for further details cf. Manu I. 1-89. This description confirms the modern geological phenomenon viz., liquids gradually turn themselves into solids for loss of heat, cf. also R. V. X. 129. नासदासीन्नो सदासीत्तदानीं नासीद्रजो नो व्योमा परोयत्। किमावरीवः कुह कस्य शर्मन्नम्भः किमासीद्गहनं गभीरम्। न मृत्युरासीदमृतं न तर्हि न रात्र्या अह्नः आसीत्प्रकेतः। आनीदवातं स्वधया तदेकं तस्माद्धान्यन्न परः किंचनासा॥ तम आसीत्तमसा गूढमग्रेऽप्रकेतं सलिलं सर्वमा इदम्। तुच्छेनाभ्वपिहितं यदासीत् तपसस्तन्महिनाऽजायतैकम्॥ &c. and Mat. P. चराचरं=चरं च अचरंच or चर+अ as frequentative of चर्. प्रभवः cf. यतो वा इमानि भूतानि जायन्ते। Tai Up. III. 1; or जन्माद्यस्य यतः Ved. Su. I. 1-2 and त्वया यत्क्षिप्तममलं बीजं जलधिसञ्चये। स्तूयते प्रसवस्तस्य चराचरमिदं जगत्॥ S. P. गीयसे glorified, cf. हिरण्यगर्भो भगवान् सिसृक्षुर्विविधाः प्रजाः। अप एव ससर्जादौ तासु वीर्यमवासृजत्॥ तदभवद्धैममण्डं सहस्रांशु समप्रभम्। तस्मादण्डात्समुत्पन्नं जगत् स्थावरजङ्गमम्॥

St. 6.–Prose order.—तिसृभिः अवस्थाभिः महिमानं उदीरयन् त्वं प्रलयस्थिति सर्गाणां कारणतां एकः गतः।

NOTES.—The three conditions are of सत्त्व रजस् and तमस्. उदीरयत् preeminently manifesting. महिमा–Bh. G. पश्यमे योगमैश्वरम् or एतावानस्य महिमा यतोविश्वमजायत। or सर्गस्थितिप्रत्यवहार हेतुः Rag. The greatness here consists in one entity being the cause of the creation, preservation and destruction of the whole universe. एकः–cf. St. 4 above. cf. दर्शयन्महिमानं त्वं तिसृभिः मूर्तिभिः प्रभुः। उत्पत्तिस्थितिनाशानामेकोऽभूः कारणं

स्मृतम् । S. P. Rag X. 16. cf. Rag. X. 27, प्रत्यक्षोऽप्यपरिछेद्यमह्यादिर्महिमा तव । आप्तवागनुमानाभ्यां साध्यं त्वां प्रति का कथा ॥

St. 7–Prose order.—सिसृक्षया भिन्नमूर्तेः ते स्त्रीपुंसौ आत्मभागौ; प्रसूतिभाजः सर्गस्य तौ एव पितरौ स्मृतौ ।

NOTES.—स्त्री च पुमान् च स्त्रीपुंसौ.cf.मनु I.32 द्विधा कृत्वात्मनो देहमर्धेन पुरुषोऽभवत् । अर्धेन नारी तस्यां तु विराजमसृजत् प्रभुः cf. also the story of Adam and Eve in the Book of Genesis, and 'ततो विराडजायत' cf. also the पुरुषसूक्त in the tenth book of the Rigveda. This विराट् gave birth to Manu who in his turn created the whole world. आत्मभागौ:-आत्म here has the sense of 'body'; for Manu says द्विधाकृत्वात्मनो देहम्.' and the Kosa also gives it as a synonym of शरीरं cf. 'आत्मा जीवे धृतौ देहे स्वभावे परमात्मनि' इति विश्वः । भिन्नमूर्ति=who has divided his form into two, सिसृक्षा=desire of creating. cf. सोऽकामयत । बहुस्यां प्रजायेयेति तै २; छां 6. 2. 3. प्रसुतिभाज्–bearing creation.पितरौ-एकशेषद्वन्द्व.The विराट् is the प्रपञ्चरूपपुरुष The following description is given in the Bhagavata—'नाभिर्नभोऽग्निर्मुखमम्बुरेतो द्यौः शीर्षमाशाः श्रुतिराङ्घ्रिरुर्वी'.Viv.स्मृतौ are recorded in the Smrtis. The distinction between the Sruti and Smrti is very important. The former comprise the Vedas and Brahmanas which are believed to be direct revelations from God or Nature; while the latter are simply second-hand information of Sruti.

St. 8–Prose order.—स्वकालपरिमाणेन व्यस्तरात्रिंदिवस्य ते यौ तु स्वप्नाववोधौ तौ भूतानां प्रलयोदयौ ।

NOTES.—स्वकाल &c. It is the divine day. The Surya Siddhanta gives the following account.—The Krta

Yuga consists of 4000 years; the Treta of 3000 years; the Dvapara of 2000 years and the Kaliyuga of 1000 years. But before and after these ages there is the twilight which respectively consists of 400, 300, 200 and 100 years. So in all they comprise 12000 years. These are the years of the gods. Thus 12000 divine years are equal to 360×12000=4320000 human years. This is the duration of a human Mahayuga or divine Yuga. 12000×71 constitute one Manvantara; between these Manvantaras there are 15 periods of twilight equal in duration to that of Krtayuga. Thus these fifteen periods of twilight along with the fourteen Manvantaras constitute one thousand Yugas of gods or one day of Brahma. His night is also of equal duration. cf. Bh. G. VIII. 18 सहस्त्रयुगपर्यन्तमहर्यद्ब्रह्मणो विदु: । रात्रिं युगसहस्त्रान्तां तेऽहोरात्र विदो जना: । cf. Manu I. 69 73. M. Bh. Sa. 231. कृतं त्रेता द्वापरंच कलिश्चेति चतुर्युगम् । प्रोच्यते तत्सहस्रं तु ब्रह्मणो दिनमुच्यते ॥ चत्वार्याहु: सहस्राणि वर्षाणां तत्कृतं युगम् । तस्य तावच्छती संख्या सन्ध्यांशश्च तथाविध: ॥ इतरेषु सन्ध्येषु ससन्ध्यांशेषु स त्रिषु । एकापायेन वर्तन्तेसहस्राणि शतानि च । एतद्द्वादशसाहस्रं देवानां युगमुच्यते । दैविकानां युगानां तु सहस्रं परिसङ्ख्यया । ब्राह्ममेकमहर्ज्ञेयं तावतीं रात्रिमेव च ॥ व्यस्त &c. व्यस्तं रात्रिंदिवं यस्यस:— रात्रिश्च दिवाच रात्रिं दिवम्. The final अ of the comp. is by the Sutra ' अचतुर &c. Pan V. 4.77. But the grammarians lay it down that this Dvanda can be used only in the sense of the Locative; here it is used in the sense of the Nominative. Mallinatha explains away the difficulty by remarking, ' Since in the expression दोषामन्यमह: । दिवामन्या रात्रि:' दिवा दिवा and रात्रि are used in the Acc.

case, here too the words दिवा and रात्रि are somehow or other to be taken in the sense of the Nom. यौ तु स्वप्नावबोधौ &c. cf. यदा स देवो जागर्ति तदैव चेष्टते जगत् । यदा स्वपिति शान्तात्मा तदा सर्वं प्रलीयते॥ and अव्यक्ताद्व्यक्तयः सर्वाः प्रभवन्त्यहरागमे। रात्र्यागमे विलीयन्ते तत्रैवाव्यक्त संज्ञके ॥ Bh. G. VIII. 18, and तवाव बोधो भगवन् भूतानामुदयाय च । प्रलयाय भवेद्रात्रिर्नमस्ते कालरूपिणे ॥S. P.

St. 9.–Prose order.—अयोनिः त्वं जगद्योनिः । निरन्तकः त्वं जगदन्तः; अनादिस्त्वं जगदादिः निरीश्वर त्वं जगदीशः ।

Notes.—जगत् &c. The material cause of the universe; cf. योनिश्च हि गीयते । Ve. Su. I. 4-27, and यतो वा इमानि भूतानि जायन्ते येन जातानि जीवन्ति यत्प्रविशन्ति अभिसंविशन्ति तद्विजिज्ञासस्व तद्ब्रह्म ॥ and एषः योनिः सर्वस्य प्रभवाप्ययौ हि भूतानाम् । Man Up. and द्यावा भूमि जनयन्देव एक आस्ते विश्वस्य कर्ता भुवनस्य भोक्ता ॥ and न जायते म्रियते वा कदाचिन्नायं भूत्वा भविता वा न भूयः । अजो नित्यः शाश्वतोऽयं पुराणो न हन्यते हन्यमाने शरीरे । Bh. G. II. 20, and अजोपि सन्न व्ययात्मा भूतानामीश्वरोऽपि सन्. Bh. G. IV. 6 जगत् =स्थावरयङ्गमात्मकः प्रपञ्चः and सर्वज्ञस्त्वमविज्ञातः सर्वयोनिस्त्वमात्मभूः । सर्वं प्रभुरनीशस्त्वमेकस्त्वं सर्वरूपभाक् ॥ and जगदीशस्त्वमेवासि त्वत्तो नास्त्येव ईश्वरः । जगदादिरनादिस्त्वं नमस्ते स्वात्मवेदिने ॥S. P. Rag. X. 20, cf. यदज्ञानाद् विश्वं भवति फणिवद् रज्जुशकले निलीनं यज्ज्ञाने भवति स निदानं त्रिभुवनम् । यदुच्चै राम्नायैः सततमवगम्यं मुनिजनैस्तदेतद् ब्रह्माहं सहजपरमानन्दसुभगम् ॥ The purport is that the world is created by God who exists before it; it is dissolved by Him who cannot be dissolved by anybody; the world has a Governor, but God has none.

St. 10—Prose order.—आत्मना आत्मानं वेत्सि; आत्मना आत्मानं सृजसि; कृतिना आत्मना त्वं आत्मनि एव प्रलीयसे ।

Notes.—God being the only material and efficient cause of the universe, there can be nothing beyond him. To ordinary people the only description of Brahman is नेति नेति; otherwise God's nature being limited, He would be liable to destruction ; so God alone is capable of knowing Himself. सृजसि–Brahman being the ulterior cause of all, there can be no generating cause for it, cf. प्रकृतिं स्वामधिष्ठाय संभवाम्यात्ममायया Bh. G. IV. 6. जन्मकर्म चमे दिव्यं Ibid 9. ममयोनिर्महद् ब्रह्म तस्मिन् गर्भं दधाम्यहम् Ibid. कृतिना=प्रशस्तं कृतं (कर्म) यस्य स: one having praiseworthy action i. e., omnipotent. When the purpose of creation is fulfilled God wishes to with draw it within himself, cf. भूतग्राम: स एवायं भूत्वा भूत्वा प्रलीयते । रात्र्यागमेवश: पार्थ प्रभवत्यहरागमे ॥ परस्तस्मात् भावोऽन्योऽव्यक्तोऽव्यक्तात्सनातन: य: स सर्वेषु भूतेषु नश्यत्सु न विनश्यति ॥ Bh G. VIII. 19-20, and आत्मानमात्मना चेदं सृजस्यवसि हंसिच। आत्मज्ञानविदो नित्यं त्वां विदुर्नेतरे जना:॥ ॥ S. P. and एवं स सर्वं सृष्ट्वेदं मांच चाचिन्त्यपराक्रम: । आत्मन्यन्तर्दधे भूय: कालं कालेन पीडयन् ॥ Manu.

St 11.—Prose order—द्रव: संघात कठिन: स्थूल: सूक्ष्म: लघु: गुरु: व्यक्त: व्यक्तेतर: च असि, विभूतिषु ते प्राकाम्यम् ।

Notes:—संघात्=close adhesion of atoms. According to the Vaisesika system of Kanada, the ultimate division of the gross world stops at an atom which is the sixth part of the particle seen in the ray of the sun passing through the aperture of a window. When God wishes to create the world, action is produced in the atoms which come together and form Dvyanuka ; three Dvyanukas form

a Tryanu ka &c. and utlimately the gross world is created. The meaning of प्राकाम्यं-प्रकृष्टः कामः प्रकामः तस्य भावः प्राकाम्यं = Free will. In this verse the power of god to assume various contradictory natures is deseribed. Cf. Bh. G. X. 19-41. हन्त ते कथयिष्यामि दिव्या ह्यात्मविभूतयः।... नान्तोऽस्ति मम दिव्यानां विभूतीनां परन्तप। Kalidasa appears to refer here to the Gunas or qualities of the Nyaya and Vaisesika School. This verse is omitted in the T. S. S. edition of the Kumara sambhava.

St. 12-Prose order :—यासां उद्घातः प्रणवः, त्रिभिः न्यायैः उदीरणम्, कर्म यज्ञः फलं स्वर्गः, तासां गिरां त्वं प्रभवः।

NOTES :—उद्घातः= from हन् with अ in the sense of भाव. Introduction. Every hymn of the vedas and espec ially the Gayatri was to be recited after uttering the syllable Om, as it was the quintessence of all the Vedas. cf. ओंकारपूर्विकास्तिस्त्रो महाव्याहृतयोऽव्ययाः। त्रिपदा चैव सावित्री विज्ञेयं ब्रह्मणो मुखम्॥ Manu II. 81. and एकाक्षरं परं ब्रह्म. Ibid 83. **ब्रह्मणः प्रणवं कुर्यादादावन्ते च सर्वदा। स्रवत्यनोंकृतं पूर्वं पुरस्ताच्च विशीर्यति॥** Ibid 74. अकारं चाप्युकारं च मकारं च प्रजापतिः। वेदत्रयान्निरदुहद्भूर्भुवः स्वरितीतिच ॥ 76. Thus ॐ is the quintessence of the three Vedas. Cf. also Bh. G. VIII. 3. 13. The syllable Om was to begin and end the study of the Vedas as Manu II. 74. says above. Cf. ओंकारमुद्गीथमुपासीत। छां. उ. V. l. उद्गीथः this is the designation of Om. प्रणवः= the syllable Om. It is from प्र+नु; to praise. Pandit Says ' It appears for the first time in the Upanisads as a mystic monosyllable and is there set forth as

the odject of profound religious meditation, the highest spiritual efficacy being attributed to it. Om is also regarded as a mystic name for the Trinity of the Godhead, the three sounds अ,उ,म् representing Visnu, Siva and Brahman respectively अकरो विष्णुरुद्दिष्ट उकारस्तु महेश्वरः । मकारेणोच्यते ब्रह्मा प्रणवस्तु त्रयो मताः ॥ cf. ओंकारं परमं ब्रह्म सर्वमन्त्रेषु नायकम् । ...तथा जगदिदं सर्वमोङ्कारेणैव ॥ न्यायैः—नीयन्ते एभिः अर्थविशेषाः इति न्यायाः स्वराः the three Vedic accounts, viz., उदात्त or accute, अनुदात्त or grave and स्वरित or a mixture of these two or circumflex. Malli. He quotes मन्त्रो हीनः स्वरतो वर्णतो वा मिथ्यां प्रयुक्तो न तमर्थमाह । स वाग्वज्रो यजमानं हिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥. In understanding the meaning of Vedic hymns, it is important to know what accent a particular word possesses. The same compound may be either Tat. or Bah. in the above verse. इन्द्रशत्रुः becomes a Tat Comp. if the accent is on the final उ, but a Bah if it is on इ. Similarly a verb in a relative clause is accented while ordinarily it is unaccented In the Vedas the स्वरित is denoted by a small upright stroke above the syllable, the अनुदात्त by a horizontal mark below it and the स्वरित is left unmarked. The word न्याय is also interpreted as (1) संहितापदक्रमरूपैः (2) ऋग्यजुः सामभि or (3) तारमन्द्रमध्यमरूपैः; but Mallinatha's interpretation appears to be the best. The word Nyaya has a long history behind it. Popularly it is used for the Indian Nyaya system or Logic or it signifies 'a general maxim; but this is a later meaning ' Two passages from Apastamba

Dharmasutra show that the word Nyaya was formerly applied to Purva Mimansa....All sciences in India appear to have sprung from sacrificial necessities....It is probable, therefore, that the art of reasoning also originated in some requirement of the all-important sacrifice. Such requirements were mainly two viz the correct interpretation of Vedic texts on which the due performance of sacrifice depended and victory in the philosophical and other discussions which were usually held in the intervals of sacrifice. It was a special function of the Brahman priest to give decision on any disputed points that might arise in the course of the sacrifice and this he could not have done unless he was a master of ratiocination. Such decisions are scattered through the Brahmanas and are collected togethar as so many Nyayas in the ancient Purva Mimamsa aphorisms of Jaimini...When Manu or Apastamba speaks of Tarka or Nyaya, we must understand by these terms the rules of interpretation as applied to Vedic interpretation." Athlye. उदीरणं: utterance; this word favours Mallinatha's interpretation. कर्म &c. This is the doctrine of Purva Mimamsa. Karma or Sacrifices is a means of securing Dharma and consequently Svarga. Cf. चोदनालक्षणो धर्मः । आम्नायस्य क्रियार्थत्वादानर्थक्यमदतदर्थानाम् Jai. I. 1-2 and दृष्टो हि तस्यार्थः कर्मावबोधनम् Sabara. I. 1. and कर्म ब्रह्मोद्भवं विद्धि ब्रह्माक्षरसमुद्भवम् । तस्मात्सर्वगतं ब्रह्म नित्यं यज्ञे प्रतिष्ठितम् ॥ Bh. G. III. 15. यज्ञाया चरतः कर्म समग्रं प्रविलीयते। Ibid 23. and एवं बहुविधा यज्ञा वितता ब्रह्मणा मुखे। कर्मजान विद्धि तान्सर्वानेवं

ज्ञात्वा विमोक्ष्यसे ॥ Ibid 32. फलं &c. Evidently Kalidasa does not distinguish between Svarga and Moksha. According to the Gita and the later Vedantic systems Svarga is far inferior to Moksha or final liberation. One must return to worldly life from Svarga after the enjoyment of the fruits of one's actions. cf. Bh. G. VIII. 16. and IX. 20-21 ते तं भुक्त्वां स्वर्गलोकं विशालं क्षीण्ये पुण्ये मर्त्यलोकं विशन्ति। According to the Vedantins mere action will not secure Moksha; it is only Knowledge that can secure it. ज्ञानान्मोक्षः गिराम् The speeches i.e., the Vedas which consist of the Mantras and the Brahmanas. प्रभवः cf. अस्य महतो भूतस्य निःश्वसितमेतद्यदृग्वेदः। Br. U.II. 4.10. अग्नि वायुरविभ्यस्तु त्रयं ब्रह्मसनातनम् । दुदोह यज्ञसिद्ध्यर्थमृग्यजुः सामलक्षणम् ॥ Manu I. 23., ' अग्नेऋग्वेदो वायोर्यजुर्वेदः' इति श्रुतिः । and अनादिनिधना नित्या वागुत्सृष्टा स्वयंभुवा आदौ वेदमयी दिव्या यतः सर्वाः प्रवृत्तयः ॥ According to the Upanishads and the Purva Mimamsa the Vedas are eternal and they are the breath of the Primeval Spirit. When He sleeps after Pralaya, they live in a dormant condition in his Knowledge, and when creation begins, they are set forth; but the Vedas themselves by using the verbs Kr.or Taksha, betray human authorship, cf. त्वत्तो वेदाः समुद्भूता ऋग्यजुः सामसंज्ञकाः । कर्मयज्ञाः स्वर्गफलाः साङ्गोपनिषदः शुभाः॥ S P.

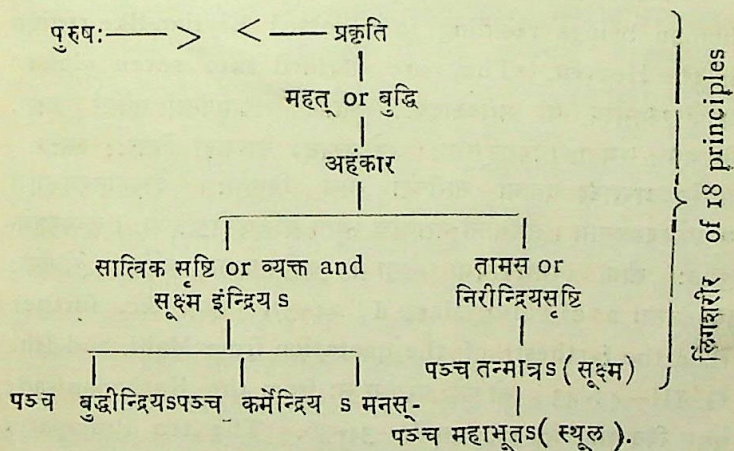
St. 13–Prose order.—त्वां पुरुषार्थ प्रवर्तन्तीं प्रकृतिं आमनन्ति; तद्दर्शिनं उदासीनं पुरुषं त्वामेवविदुः ।

Notes.—आमनन्ति from म्ना with आ–to lay down in a sacred text. In this verse the important doctrine of the Samkhyas is reconciled with that of the Vedantins.

प्रकृति: Nature or Primordeal Matter, and पुरुष–Soul or Spirit. The word सांख्य is to be derived from संख्या because he mentions twentyfive principles; and then, as in Bh. G. II. 39, it means 'a wise person,' cf. M. Bh. सांख्यदर्शनमेतत्ते परिसंख्यातमुत्तमम् । एवं हि परिसंख्याय सांख्या: केवलतां गता: ॥ सांख्यं संख्यात्मकत्वाच्च कपिलादिभिरुच्यते Mat. P or सम्यक् ख्यानं true knowledge. Unanimous tradition ascribes this system to the sage Kapila. Briefly described it is as follows:—'The world is full of misery. Man's sufferings in this world are of three kinds viz., (1) Those originating with the body and mind, अध्यात्मिक, (2) The creatures around him are a source of trouble to him or आधिभौतिक and (3) Divine punishments or आधिदैविक.........Sacrifices promise bliss in Heaven, but it is not absolute How to secure this is the problem Kapila tackles. The nature of the soul and the world which is the source of misery are set forth in the shape of twentyfive Tattvas or principles, a knowledge of which is necessary for the attainment of eternal beatitude. The first is Prakrti or Pradhana, the original cause of all which consists in the equipoise of the qualities (1) Sattva or light, brightness or goodness (2) Rajas, passion or feeling (3) Tamas, darkness, pain or ignorance. The first is the source of happiness, and its function is to render everything manifest; from the second, action originates, and from the third, pain, stolidity or stupor. From this Pradhana is produced by way of development, the principle of

Mahat or Buddhi, finite Intelligence. This buddhi assumes four forms when the quality of goodness prevails in it over the other two viz., Dharma, Jnana, Vairagya and Aishvarya. When the quality of darkness prevails, this same buddhi appears in the form of Adharma, Ajnana, Avairagya and Anaishvarya. This Mahat gives rise to Ahamkara or egoism which in its turn where Sattva is prominent, produces the five senses and the five organs of action. When in the principle of consciousness or Ahamkara, Tamas prevails, it produces the five subtle elements, the rudiments of the objects of the five senses. And from these subtle elements are produced the five great elements which are the object of the senses of hearing, seeing, smelling, touch and smell. Thus we get the twentyfour principles and the last is Purusha or soul which is pure, eternal and absolute. He is incapable of action, but has light and life; while Prakriti or Pradhana is Achetana or has no life or light, but is capable of action. Purusha is like a lame man with eyes, and Prakriti has legs but no eyes. Hence left to themselves, the Andha and the Pangu would not be able to move but if they agree that the blind Pangu would sit on the shoulders of the Andha, they would both can go over any distance. In this manner if Prakriti and Purusha were disjoined, the would not exist and it is their union that sets the Prakriti in motion and all things upto the five gross elements are

produced. It is in consequence of this union that the Purusha *appears* active, though not so in reality and Prakriti has the *appearance* of something living. In every sensation, Buddhi or intelligence, Ahamkara or consciousness, Manas or will together with particular organ of sense are concerned; while in a past or future action of the sense, only the first three are required. They are called the internal faculties of cognition and the senses are called the external faculties. These thirteen faculties together with the five subtle elements form what is called the Sukshma Sharira or subtle body. At death only the gross elements are destroyed, while the subtle body assumes several gross bodies. If this subtle body is instinct with virtue, it goes up; if with vice it goes below; if with Jnana, it is cast off and the soul attains Moksha or its original absoluteness' Dr. Bhandarkar. It will be thus seen that the Samkhya system is dualistic i.e., it is based upon the cardinal notion of *two* principles viz., Prakriti and Purusha. The Vedantins are opposed to this idea. Their only principle is one Brahman or Ekamevadvitiyam. The Gita and Shankaracharya, therefore, try to harmonise the two systems by identifying the Prakriti of the Samkhyas with the Maya of Brahman. cf. मायां तु प्रकृतिं विद्धि मायिनं परमेश्वरम् । श्वे. उ. IV. 10; Bh. G. III. 27. and Shan. P. 339; 44-48. त्वां &c., Prakriti as a distinct Tattva is rejected here; she cannot be distinct from God; she is only his

power. पुरुषार्थ &c. the goal is final Absolution. The Prakriti is like a dancing girl that displays her charm while the Spectator Purusha is looking at her. रंगस्य दर्शयित्वा निवर्तते नर्तकी यथा नृत्तम्। पुरुषस्य तथात्मानं प्रकाश्य विनिवर्तते प्रकृतिः ॥ By enjoying this Mundane existence, the Purusha realizes his true nature as distinct from Prakriti and turns his face away. Thus the Prakriti by her evolutions helps the soul to realize his nature. तद्दर्शिनं &c. will be quite clear from the above quotation. The fundamental points of difference between the Samkhyas and Vedantins are that the former admit duality of Aditattvas and plurality of souls, and deny the existence of God, while the latter do not. उदासीन-cf. Bh. G. III. 27; Rag. X. 25; असङ्गो ह्ययं पुरुषः। Br. Up. IV. 3-15. The Samkhya Karika is मूलप्रकृतिरविकृतिर्महदाद्याः प्रकृतिविकृतयः सप्त। षोडशकस्तु विकारो न प्रकृतिर्न विकृतिः पुरुषः। The following tree from the Gita Rahasya will make the discussion quite clear.

प्रकृतेर्महांस्ततोऽहंकारस्तस्माद्गणश्च षोडशकः । तस्मादपि षोडष-कात्पञ्चभ्यः पञ्चभूतानि ॥ अभिमानोऽहंकारस्तस्माद्विविधः प्रवर्तते सर्गः । एकादशकश्च गणस्तन्मात्रः पञ्चकश्चैव ॥ (•ईश्वरकृष्णऽसांख्यकारिका The Samkhyas and Vedantins agree in regarding the universe as an illusion, believe in the doctrine of Karma and are synthetical. Their union is noticiable in the Svetasvataropanisad. cf. धर्मार्थकाममोक्षाणामादिभूत सनातनीम् । त्वामानन्ति प्रकृतिं पुरुषार्थविदः प्रभो । S. P. The S. D quotes this verse as an instance of the fault अप्रतीत गुणता or unintelligibility, since the two terms Prakrti and Purusha being technical, cannot be understood by an ordinary person.

St. 14—Prose order.— त्वं पितॄणां अपि पिता, देवानांअपि देवता, परतः अपि पर,: वेधसां अपि च विधाता असि ।

Notes.—The Pitrus are the deified ancestors of human beings residing in a blessed Elysian-like region in the Heaven. They are divided into seven classes मनोर्हैरण्यगर्भस्य ये मरीच्यादयः सुताः । तेषामृषीणां सर्वेषां पुत्राः पितृगणाः स्मृताः । विराट्सुताः **सोमसदः** साध्यानां पितरः स्मृताः । **अग्निष्वात्ताश्च** देवांना मारीच्या लोक विश्रुताः । दैत्यदानवयक्षाणां गन्धर्वोरगरक्षसाम् । सुपर्णानां नराणांच स्मृता **बर्हिषदोऽ**त्रिजाः । कव्यवालोऽनलः सोमो यमश्चैवार्यमा तथा । अग्निष्वात्ता बर्हिषदः सोमपाः पितृदेवताः ॥ cf. also Manu I 24-37. परतः &c. further than the farthest. cf. the quotation from Malli. and Bh. G. III—42-43. यो बुद्धेः परतस्तु सः from the Kathopanisad. वेधस् विदधाति इति cf. मनु I.—34-36. The ten Prajapatis

are, Marichi, Atri, Angiras, Pulastya, Pulaha, Kratu, Prachetas, Vasistha, Brugu and Narada. These again gave birth to seven Manus. V. 34 says 'पतीन्प्रजानामसृजं महर्षीनादितो दश. cf. इन्द्रादीनां च देवानां देवो भगवते नमः। मरीच्यादि विधातॄणां विधातासि जगद्गुरो। S. P.

St. 15—Prose order.—त्वमेव हव्यं होता, भोज्यं शाश्वतः भोक्तः, वेद्यं च वेदिता च असि, ध्याता यत्परं ध्येयं (तत् च असि)

NOTES.—Because God permeates everybody, there can be nothing except Him; cf. Bh. G. IV. 24—ब्रह्मार्पणं ब्रह्महविर्ब्रह्माग्नौ ब्रह्मणा हुतम्। ब्रह्मैवतेन गन्तव्यं ब्रह्मकर्मसमाधिना॥ According to the Samkhya philosophy Nature is different from God, but according to the Vedanta system, Prakriti is a nature or power of God. भोज्य= food; otherwise the form is भोग्य. अहमन्नम्. शाश्वत from शश्वत् + अण्. Really speaking the form ought to be शाश्वतिक। but Malli defends it by quoting Vamana that it is authorised by usage. The Bhasyakara too says एवं तर्हि शाश्वते प्रतिषेधो वक्तव्यः। शाश्वतम्; on this Kaiyata remarks—'शाश्वतमिति भाष्यकारवचनप्राण्यादण् प्रत्ययः इति। वेद्यं= the object of knowledge. It is described in the Gita as ज्ञेयं यत्तत्प्रवक्ष्यामि ज्ञानानां ज्ञानमुत्तमम्। अनादि मत्परं ब्रह्म न तत्सन्नासदुच्यते॥. ज्ञानं ज्ञेयं ज्ञानगम्यं हृदि सर्वस्य धिष्ठितम्। and सवेत्ति वेद्यं न च तस्यास्ति वेत्ता। श्वे.उ. III. 19. नान्योऽतोऽस्ति द्रष्टा नान्योऽतोऽस्ति विज्ञाता। बृ. उ. III. 7-23. ध्याता=One who contemplates *i. e.*, the individual soul. ध्येयं=the object of contemplation *i. e.*, the supreme Soul;

thus the identity of these two which is one of the cardinal doctrines of Vedanta is emphasised here. ध्यान is the seventh stage in the Yoga process. It means an uninterrupted flow of cognition as the means of realizing the Supreme Soul. cf. हव्यहोतृस्वरूपेण भोज्य भोक्तृ स्वरूपतः । सर्वेषां यजनादेव भवान् सर्वफलप्रदः । वेद्यवेतृस्वरूपेण ध्येयध्यातृस्वरूपतः । S. P.

St. 16—Prose order.—इति तेभ्यः यथार्थाः हृदयंगमाः स्तुतीः श्रुत्वा प्रसादाभिमुखो वेधाः दिवौकसः प्रत्युवाच ।

Notes.—यथार्थ—अर्थं अनतिक्रम्य वर्तन्ते इति. or यथा अर्थः यासाम् Significant and not hollow ; cf. भूतार्थ व्याहृतिः सा हि न स्तुतिः परमेष्ठिनः । Rag X. 33. हृदयंगम: Making an impression on the heart. गम् takes the affix अ by the Vartika गमेः सुपि Pan III 2. 38 and the nasal is added to the words अरुष्, द्विषत् and bases ending in अ, when the latter member ends in an affix, having an indicatory ख. प्रसादाभिमुख·—प्रसादस्य अभिमुख or प्रसादेन अभिमुखः। वेधस्=Brahma. दिवौकस् a god दिवं ओकः (abode) यस्य सः

St. 17—Prose order.—तस्य पुराणस्य कवेः चतुर्मुखसमीरिता छन्दानां चरितार्था चतुष्टयी प्रवृत्तिः आसीत्.

Notes.—पुराण—पुराभवः from पुरा+तन, the त is dropped as the word is so given; the optional form is पुरातन or पुरा नवः Pan IV. 3. 105, a comp of the पृषोदर class. कविः=क्रान्तदर्शिन् । a seer or prophet having vision into

the three times. C. कविं पुराणमनुशासितारम्. Bh. G. cf Malli. Because Brahma was the author of the Vedas, he is said to be 'Ancient'. चतुर्मुख &c. चतुर्भिः मुखैः समीरिता and not as a Samaharadvanda, for in that case the form will be चतुर्मुखी. Also a त्रिपदतत्पुरुष is not allowed unless the latter member signifies a measure as in त्रिमासजात: The present Comp. should be treated as of the Shakaparthivadi class. चतुष्टयी प्रवृत्ति:=चत्वारः अवयवाः यस्याः सा. Malli. gives the following notes :—(1) वैखरी or articulate speech (2) मध्यमा, articulate speech rendered audible (3) पश्यन्ती possessing a clear meaning (owing to proper syntactical order) and (4) सूक्ष्मा, making a permenant impression. Others reverse this order. According to some it means referring to (1) Dravyas or substances like the earth (2) Gunas or qualities like colour (3) Karma or action and (4) Jati or species like Gotva. It appears that Kalidasa does not mean any technical meaning. The simplest meaning seems to be that there was a flow (प्रवृत्ति) of words from the *four* mouths. चरितार्थ=effective चरितः अर्थः यस्या-सा. cf. Rag. X. 36. and Kir. XIII. 62 चरितार्थैव भारती. The following verses explain how the sympathetic speech of Brahma had a consoling effect on the gods.

St. 18—Prose order :—प्राज्यविक्रमाः स्वान् अधीकारान् प्रभावैः अवलम्ब्य युगबाहुभ्यः युगपद् प्राप्तेभ्यः वः स्वागतम् ।

Notes :—स्वागतं may be a noun or an indeclinable: अधीकार-the final vowel of a preposition may be optionally

lengthened, when the affix अ is added प्रभाव–divine power. युगपत्=Simultaneously. युगबाहु:-युगमिव बाहु: यस्य स: Long arms reaching upto the knees was a sign of great fortune. Malli detects here a Kaku or a modulation of voice due to different feelings. Here it means that Brahma uttered these words in such a way that betrayed a concern for them. काकु is काकु:स्त्रियां विकारो य: शोकभीत्यादिभिर्ध्वने: । cf. स्वागतं वो महाभागा: सर्वदैत्यविमर्दना: । स्वर्गं च स्वभुजाक्रान्तैर्भवन्त: पालयन्ति हि ॥ S. P.

St. 19—Prose order :—हिमक्लिष्ट प्रकाशानि ज्योतींषि इव व: मुखानि यथा पुरा आत्मीयां द्युतिं न बिभ्रति इदं किम् ।

NOTES :—The word Deva is derived from Div to shine and implies resplendent lustre. The faces of the gods were unusually pale which was an index to their sorry plight. हिम &c. हिमेन क्लिष्ट: प्रकाश: येषां तानि. क्लिष्ट=tormented, hence dimmed. cf. इदानीं तु कथं सर्वे नष्टभासोऽभवन्सुरा: । तुषारच्छन्नतेजांसि ज्योतींषीव विहायसि । S. P. The Anxiety is here compared to fog.

St. 20—Prose order :—अर्चिषां प्रशमात् एतद् अनद्गीर्णसुरायुधम् वृत्रस्य हन्तु: कुलिशं कुण्ठिताश्रि इव लक्ष्यते ।

NOTES :—Indra being head of the deputation and overlord of the gods is first referred to. The thunder-bolt of Indra is often mentioned as having sharp points and emitting sparks of fire. Indra had gone to Brahma,

like other gods, with his favourite weapon; but then it was cold owing to the terror of Taraka. अर्चिस्= light or lustre. अनुद्गीर्ण-न उद्गीर्णं अनुद्गीर्णं सुरायुधं येन तत्. सुरस्य इन्द्रस्य आयुधं, rainbow and hence lustre of various colours. v. l. अनुद् गूर्ण means not lifted up, from गुर्=to make an effort, and the whole expression means 'which does not allow the weapons of other gods to be lifted up'; but this is not a good reading as the stanza describes the present state of divine weapons and not their past achievements. वज्रस्य हन्ता= इंन्द्रः कुण्ठिता &c. कुण्ठिताः अश्रयः यस्य whose pointed edges are blunted and hence no emitting of lustre. cf. पुरुहूतस्य यद्वज्रमधःकृतसुरायुधम्। तदिदानीं महाभागा दृश्यते हतशौवनम् ॥ S. P.

St. 21—Prose order :—प्रचेतसः पाणौ अरिदुर्वारः अयं पाशः मन्त्रेण हतवीर्यस्य फणिनः दैन्यं किं आश्रितः ।

NOTES :—दुर्वार–दु खेन वार्यते इति. प्रचेतस्=The god Varuna प्रकृष्टं चेतः यस्य सः He is one of the oldest deities of the Indo Germanic races. He appears as Ouranos in the Avestan Mythology and as Uranus in the Greek Mythology. He is called Samrat in the Rigveda and is the moral governor regulating the order of the Universe. In later Mythology his sovereignty came to be confined only to the Ocean. His Pasha or noose is referred to in the Vedas, cf. उदुत्तमं मुमुग्धि नो वि पाशं मध्यमं चृत। अवाधमानि जीवसे ॥ R. V. I. 25. 21. हतवीर्यस्य &c. Kalidasa often refers

to snake charms, cf. Rag. II. 32. भोगीव .मन्त्रौषधिरुद्धवीर्यः।. वरुणस्य तु यः पाशो बद्धा-सुरबलः सदा । सोऽयं वै दृश्यते सर्पो मन्त्राहतबलो यथा । S. P.

St. 22–Prose order :—भग्नशाखः द्रुमः इव न अपविद्धगदः कुबेरस्य बाहुः मनः शल्यं शंसति इव ।

NOTES.—कुबेर—कुत्सितं बेरं यस्य कुष्ठित्वात् । कुत्सायां क्विति शब्दोऽयं शरीरं बेरमुच्यते । कुबेरः कुशरीरत्वान्नाम्ना तेनैव सोऽङ्कितः ॥ Va. P. or कुबमति धनम् इति. He is the son of Visravas and Idavida and thus a half brother of Ravana. Besides being the lord of riches, he is the regent of the North, king of the Yakshas and Kinnaras and a friend of Rudra. His abode is the Kailasa Mountain. He is represented as being deformed in body, having three legs, only eight teeth and a yellow mark in place of one eye.' Apte. cf. Kum. III. 25. His weapon is the mace. Kubera's arm is compared to a tree and the mace to a branch. मनः शल्य—the poignant pain of humiliation as he cast off his mace, cf. कुबेरस्य भुजः शून्यो गदया दृश्यते सुराः । S. P.

St. 23–Prose order :—अस्तमितत्विषा दण्डेन भूमिं विलिखन् यमः अपि अस्मिन् अमोघऽपि निर्वाणालातपलाघवम् कुरुते ।

NOTES.—Yama is the regent of the South. In the Rigveda, he is represented as the first of the departed ancestors, but in the later mythology he becomes the

lord of the Pitriloka and the dispenser of retribution. His weapon is the rod. In the Avestan Mythology he appears as Yima. In the tenth book of the Rigveda there is an interesting dialogue between Yama and Yami. विलिखन्– Scratching the earth with a vacant mind is a sign of one's humiliation. अस्तमित &c. अस्तं इता: त्विष: यस्य स: Like the thunderbolt of Indra this rod too had lost its lustre. Instead of punishing culprits, it was simply scratching the earth. अमोघ,–Weapons of other gods might fail, but the rod of Yama was invariably effective in punishments; but now that too had to suffer. निर्वाण &c. निर्वाणं अलातं तस्य लाघवं—the humiliated condition (लघोर्भाव:) of a fire-brand (अलात) that is put out (निर्वाण). नि is the p.p.p. of वा with निस् when वात is not the subject, cf. निर्वाणोऽग्निर्मुनिश्च। वाते तु निर्वातो वात:। Sid. Kau. The pale rod is compared to fire brand whose lustre is extinguished. cf. यमोऽपि विलिखन् भूमौ दण्डेनास्तमितत्विषा। S. P.

St. 24—Prose order:—प्रताप क्षतिशीतला: अमी आदित्या: चित्रन्यस्ता: इव कथं प्रकामालोकनीयतां गता:।

Notes.—आदित्या:—अदिते: अपत्यानि. The sons of Aditi and Kashyapa. In the Vedas they are only seven but in later times the number swelled to twelve, to suit the months of the year.. They are, अरुणो माघमासि तु सूर्यो वै फाल्गुने तथा। चैत्रे मासि तु वेदज्ञो वैशाखे तपन: स्मृत:। ज्येष्ठेमासि तपेदिन्द्र आषाढे तपते रवि:। गभस्ति: श्रावणे मासे यमो भाद्रपदे तथा। इषे हिरण्यरेताश्च कार्तिके च दिवाकर:। मार्गशीर्षे तपेन्मित्र: पौषे विष्णु: सनातन:।

इत्येते द्वादशादित्याः काश्यपेयाः प्रकीर्तिताः ॥ The V. P. gives the following ennumeration :—तत्र विष्णुश्च शक्रश्च तज्ञात्ते पुनरेव हि । अर्यमा चैव धाता च त्वष्टा पूषा तथैव च । विवस्वान् सविता चैव मित्रो वरुण एव च । अंशुर्भगश्चादितिजा आदित्या द्वादश स्मृताः । The chief glory of the Adityas consists in their splendour which dazzled the eyes of onlookers; but now they were so much cooled down, that they appeared as if drawn in a picture. Their forms were present, but void of lustre. cf. त एते द्वादशादित्या दृश्यन्ते गततेजसः । भित्तिभागे ग्रहाणां च चित्रकैर्लिखिता इव । S. P.

St. 25-Prose order :—प्रतीपगमनात् अम्भसां ओघसंरोधः इव पर्याकुलत्वात् मरुतां वेगभङ्गः अनुमीयते ।

NOTES.—पर्याकुलत्व—halting motion : मरुताम् the Maruts are the Wind gods and companions of Indra. Their number is seven or fortynine. According to the Bala-kanda Ramayana, Diti, the wife of Kashyapa after the loss of her sons, implored her husband to give her an Indra-destroying son; but while she was asleep in a posture forbidden to her, Indra cut up the embryo into forty-nine. The children began to weep when Indra said ' मा रुद मा रुद ' wherupon they were called मारुत. The Pr. quotes :—गगनः स्पर्शनो वायुरनिलो मारुतस्तथा । प्राणः प्राणेश जीवौच मरुतोऽष्टौ प्रकीर्तिताः ॥ प्रतीप–प्रतीगता आपः अत्र. Going against the current. The अ of अप् is changed to ई when it is preceded by a numeral or, or preposition or is the name of a country. द्व्यन्तरुपसर्गेभ्योऽप् ईत् इति ईकारः । The final अ is

added by ऋक्पूरब्धू:प्रथमानक्षे &c. Water has the tendency of flowing over a low level ; but when it goes overa higher one, the inference is that it is obstructed. C. वेगभङ्गा कथममी सर्वेंच मरुतोऽभवन् । S. P.

St. 26—Prose order :—आवर्जितजटामौलिविलम्बि शशिकोटयः रुद्राणां मूर्धानः अपि क्षतहुंकारशंसिनः ।

NOTES :—आवर्जित &c.–जटांना मौलयः जटामौलयः । आवर्जिताः च ते ज०– यः । शशिनः कोटिः श—टिः । आ०...लिषु विलम्बिन्यः &c. आवर्जित hung down owing to shame caused by defeat from Taraka. Shankara has the crescent moon on his forehead. रुद्र from रुद् to cry or howl. cf. सो रोदीयदरोदीत्तद्रुद्रस्य रुद्रत्वम् इति च ब्राह्मणम् or यदरोदीः सुरश्रेष्ठ सोद्वेग इव बालकः । ततस्त्वामभिधास्यन्ति नाम्ना रुद्र इति प्रजाः । B. P. III. 12. 10. रुद्र personifies the destructive phenomenon attendant upon a storm in rainy season. When the wrath of this god is appeased he becomes Siva. In the RV., is connected with diseases of cattle and illness in the villages. He is a great healer. His evil character is never forgotten. In the Taittiriya Samhita he appears in a wider role. In course of time the name was generalized and the number came to eleven. cf. also A.V. IV. 28 , VI. 93. 2 &c. S. B. VI. 1–3–7, K. B. 6–1–9 &c. cf. Bhandarkar's Vaisnavism and Shaivism pp. 102–115. In the श्वेताश्वतर and अथर्वशिरस् उपनिषद् raised the god to the diginity of a supreme god. The Kenopanishad for the first time mentions the name उमा हैमवती. In the M. Bh. the god

becomes equal in dignity to god Vishnu. The Kiratarjuniya episode and the Durga Stotra are quite wellknown. He then appears in his present role. The phaplus worship is faintly referred to in Rig Veda VXX-21-5 ; but it was not practised till the time of Patanjali. It is described in उपमन्यु's discourse in the M. Bh. Rudra was originally a non-sectarian god and his worship was common to all the Aryans ; it was only lately when the first secterian god Vasudeo came forward that his supremacy was contested. A Puranic legend says that the sons of Brahma were very lazy and could not help him in the work of creation. He once became angry and a furious, resplendent spirit came out of his forehead. He was a male and female form combined. At Brahma's command the two forms were separated. The male part was again divided into eleven portions and so came the eleven Rudras. They are represented as manifestations of Siva who is their chief. cf. Bh. G. X. 23—रुद्राणां शंकरश्चास्मि. According to the बृ. उ. the Rudras are ten Pranas with Manas as the eleventh. हुंकार–हुम् is a mystical sound occuring in spells and charms, it was very often uttered by sages when they were enraged. V. l. क्षताहंकारशंसिनः—क्षतः मग्नः अहंकारः तं शंसितुं शीलमेषामिति, indicated their humbled pride. But this is not a good reading, as it breaks the symmetry. Every preceding stanza refers to some weapon and this also ought to mention हुंकार, a weapon of Rudras. c. रुद्राणां मौल्यश्चैव कथं चन्द्रार्धवर्जिताः। S. P.

St. 27 : Prose order :—प्रथमं लब्ध तिष्ठा: यूयं अपवादैः उत्सर्गाः इव बलवत्तरैः कृतव्यावृत्तय: किम् ।.

Notes :—Some of the words in this stanza refer both to यूयं and उत्सर्गाः। लब्धः प्रतिष्ठा (1) dignity, from position when applied to यूयं and (2) application when applied to उत्सर्ग प्रथमं = (1) before suffering a reverse from the enemy (2) before the special rule was laid down. बलवत्तर (1) strong (2) more authoritative by the maxim सावकाशनिरवकाशयोनिरवकाशो विधिर्बलीयान्. Of the two injunctions, one having a larger scope and the other having no scope (except its narrow province) the latter is more authoritative and supersedes the former. e.g. The general injunction is सर्वे ब्राह्मणा भोजयितव्याः and the particular injunction is देवदत्तः यवागूं पाययितव्यः. Here देवदत्त being a Brahman comes under the first rule and is to be fed ; but the second injunction being particular sets aside the feeding and lays down that he should be made to drink gruel. If the particular rule does not get scope here, it will be useless ; and the Shastra says that no rule is to be useless. If the particular injunction is allowed its sphere, the general rule too will have a scope in all its province except that covered by the particular rule ; hence both will be authoritative. अपवाद अपवाद्यते अनेन इति. by which something is spoken off i. e. excluded ; it is a special rule as opposed to उत्सर्ग or a general rule. e.g. the सामान्यशास्त्र or general rule is 'मा हिंस्यात्' Nobody shall

kill a sentient being ; then the particular rule is गामालभेत one should kill a bull (in a sacrifice). The latter prevails in the sacrifice and the former in other respects. व्यावृत्ति (1) Reverse or defeat (2) supercession or narrowing the field. cf. भूयो दर्शनमुत्सर्गो बाध स्तस्यैकदेशग: । अपवाद: स विज्ञेयो मृग्यो व्याकरणादिषु and अपवाद इवोत्सर्गं व्यावर्तयितुमीश्वर: Rag. XV. 7. Another example is आचार्यंच प्रवक्तारं मातरं पितरं गुरुम् । न हिंस्याद्ब्राह्मणान् गाश्च सर्वांश्चैव तपस्विन: ॥ Manu IV-162 and आततायिनमायान्तमपि वेदान्तगं रणे । जिघांसन्तं जिघासींयान्न तेन ब्रह्महा भवेत् ॥ Manu VIII. 350. The Upama here is very obscure, the two technical words being not ordinarily understood by common people. It is rather strange that Brahma being omniscient could not understand their plight. But Kalidasa wants to give scope to Brahaspati to exhibit his skill in discourse and hence this device.

St. 28: Prose order :—वत्सा: समागता: इत: किं प्रार्थयध्वं तद्ब्रूत । हि लोकांना सृष्टिः मयि, युष्मासु (च) रक्षा अवस्थिता ।

Notes:—वत्सा:, a term of endearment and pity. इत: from me. समागता: shows that the affair was serious and required immediate redress. ब्रूत—Brahma assured them and wanted a straight talk, than circumlocution. मयि &c. cf. रजोजुषे जन्मनि &c. रक्षा=protection. cf. तं मां वित्तास्य सर्वस्य स्नष्टारं द्विजसत्तमा: । Manu 1. 33. The gods being the presiding deities over the quarters, were entrusted with the task of protecting creatures.

St. 29: Prose order:—ततः मन्दानिलोद्धूतकमलाकरशोभिना नेत्रसहस्रेण वासवः गुरुं नोदयामास।

Notes:— मन्द &c. मन्दः अनिलः तेन उद्धूतः (shaken) यः कमलाकरः (a lake full of lotuses) स इव शोभते इति. Beautiful eyes are often compared to lotuses. Indra's thousand eyes were then naturally compared to a big lake with a large number of lotuses. The movement of the eye is here compared to the gentle motion passing through a bed of lotuses shaken by breezes. The thousand eyes then must have a nervous connection to move simultaneously. गुरुं: Brhaspati cf. बृहस्पतिः सुराचार्यो गीष्पतिर्धिषणो गुरुः' इति सिंहः। In the Vedas Brhat meant speech and later on it was supposed to have a presiding deity over it. It then meant imply a deity with no idea of the preceptor of the gods. नेत्र &c. The circumstances under which Indra got a thousand eyes are embodied in the following story. Indra fell in love with Ahalya, the beautiful wife ofthe sage Gantama and asking the moon to assume the form of a cock and to crow at midnight, forced the sage Gautama to go away to perform his morning ceremonies. He assumed the form of Gautama and seduced Ahalya. When the sage detected this he expelled his wife and cursed Indra to suffer from leprosy. The sage afterwards relented and mitigated the curse by substituting a thousand eyes. According to Kumarilabhatta, Ahilya stands for night and the story means

that Indra dispelled the shades of night. The thousand eyes most probably imply Indra's wisdom or his prudence equal to that of five hundred people put together. नोदयामास-drove, i.e. impelled. Gods are supposed to have eyes that never close; but here half closing for a moment is not quite impossible. cf. पृथिवीं नास्पृशत् पद्भ्यामनिमिषेक्षणानि च। अरजोम्बरधारी च न म्लानकुसुमस्तथा ॥ and Vana P. 57, 26. वासव:=वसव: देवा;वसूनि रत्नानि वा सन्ति अस्य इति। Indra. The figure is Upama.

St. 30: Prose order:—सहस्त्रनयनाधिकं द्विनेत्रं प्राञ्जलि: स: वाचस्पति: जलजासनम् इदंउवाच।

Notes:— स refers to बृहस्पति- द्विनेत्रं qualifies चक्षु: In order to avoid repetition the word चक्षु: must be taken in the sense of 'Instrument of seeing or guide or councillor'. Indra had one thousand eyes, but compared to the two eyes of his Guru, they were inferior. हरि: Indra. c. यमानिलेन्द्रार्क विष्णु सिंहाशु वाजिषु शुकाहि कपि भेकेषु हरिर्ना कपिले त्रिषु ॥ इति सिंह:। सहस्त्र–सहस्त्रात् नयनेभ्य: अधिकम् Mere number was of no importance; it was potential capacity that mattered much. वाचस्पति:- वाच: पति:– वाचस्पति: (Aluk Comp). To account for the charge of Visarga to स् and the Aluk, Malli refers the word to कस्कादि class. प्राञ्जलि:–प्रबद्ध. अञ्जालि: यस्य: जलज &c., जलेजातं जलजं (lotus) आसनं यस्य Brahma. V. l. द्विनेत्र: refers to स: V. l. विनेतृ means 'leader or preceptor! V. l. दशचक्षुश्शताधिक् is to be solved as चक्षुषां शतं चक्षु: शतं, दशगुणितं चक्षु:शतं

दशचक्षु:शतं तस्मात् अधिकम्. कम् The Pr. explain द्विनेत्र as धर्मदृष्टिः and अर्थदृष्टिः and remarks that he was superior to Shukracharya whose Dharmadrsti was destroyed by Vamana. The figure is परिणाम.

St. 31: Prose order:—भगवन् एवं यद् आत्थ, नः पदं परैः आमृष्टम्; प्रभो प्रत्येकं विनियुक्तात्मा कथं न ज्ञास्यसि?

Notes.—भगवन् one possessed of भग which is described as ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः। ज्ञानवैराग्ययोश्चैव षण्णां भगमितीरणा ॥ आत्थ cf. St. 27 above. आमृष्ट–snatched away. प्रत्येकं—The doctine of the Antaryamin or the supreme soul dwelling in the heart of every one as an individual soul. cf. Bh. G. ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति XVIII. 61 cr ममैवांशो जीवलोके जीवभूतः सनातनः XV. 7 or सर्वभूतस्थमात्मानं सर्वभूतानि चात्मनि, अंशो नानाव्यपदेशात् Br.-Su. II-3-43. समं सर्वेषु भूतेषु तिष्ठन्तं परमेश्वरम् &c. यदेतदुक्तं भवता नानृतं सत्यमेव तत्। सर्व भूतान्तरात्मासि कथं न ज्ञास्यसि प्रभो। S. P. As Brahma was present in the heart of every god present, he was expected to realize their feelings. Vide note on St. 27 above. ज्ञास्यसि the future is used in the sense of the present वेत्सि.

St. 32. Prose order.—भवल्लब्धवरोदीर्णः तारकाख्यः महासुरः लोकानां उपप्लवाय धूमकेतुः इव उत्थितः।

Notes.—भवत् &c., भवतः लब्धः यः वरः तेन उदीर्णः puffed up. उपप्लवः general calamity or oppression. धूम–

केतुः–धूमः केतुः अस्य one whose banner is smoke, a comet. The appearance of a comet was regarded with great apprehension by people in ancient India; and even at present this superstition has retained its hold upon the people. cf. उत्तिष्ठति यदा भीमो धूमकेतुर्नभस्तले। तदा विनश्यति क्षिप्रं जगदेतच्चराचरम् ॥ गार्ग्य संहिता or आग्न्येयेषुच दृष्टेषु लोकानां संक्षयो भवेत्। नित्योद्विग्नाः प्रजाः सर्वा भवन्ति हि न संशयः॥ यदा रौद्रः प्रदृश्यन्ते दुर्भिक्षं निर्दिशेत्तदा। घूर्णन्तेच प्रजाः सर्वा मृत्युक्षुद्रोगपीडिताः। and cf. महासुरस्तारकाख्यस्त्वत्तः प्राप्तपराक्रमः। सर्वलोकविनाशाय केतुराजिरिवोत्थितः। S. P.

St. 33.—Prose order.—अस्य पुरे रविः तावन्तमेव आतपं तनोति यावन्मात्रेण दीर्घिकाकमलोन्मेषः सिध्यति.

Notes.—This stanza describes the terror in the heart of the sun who has to emit only a mild light enough to expand day lotuses and not to create any heat that might cause even the slightest trouble to Taraka. तावत्: तत्परिमाणं अस्य. दीर्घीका: दीघा इव दीर्घिका संज्ञायाम् कन्. A pleasure pond, oblong in shape and filled with lotus plants. He does not shine very intensly, otherwise the faces of the damsels in his harem would be lauguid; he does not shine more mildly as there would be no blooming of lotuses. Compare a similar description in Rag. X. and तदन्तः पुरवर्तिन्यो दीर्घिकाः सन्ति या प्रभो। तासां पद्मोदयायैव विवस्वान्भाति केवलम् ॥ S. P.

St. 34. Prose order.—सर्वाभिः कलाभिः चन्द्रः तं सर्वदा निषेवते; केवलां हरचूडामणीकृतां रेखां न आदत्ते।

NOTES.—चन्द्र from चन्द् to shine. कलाभिः the moon has sixteen digits out of these fifteen are swallowed by gods in the dark-half of the month, and the moon enters the sun by his remaining digit. cf. चन्द्रमा वा अमावास्यायामादित्य मनु प्रविशति । ऐ. ब्रा. and प्रथमां पिबते वह्निः द्वितीयां पवनः कलाम् । विश्वेदेवास्त्रितीयां तु चतुर्थीं तु प्रजापतिः। । पञ्चमीं वरुणश्चापि षष्ठीं पिबति वासवः । सप्तमीं ऋषयो दिव्या वसवोऽष्टौ तथाष्टमीम् । नवमीं कृष्णपक्षस्य पिबतीन्द्रःकलामपि । दशमीं मरुतश्चापि रुद्रा एकादशीं कलाम् । द्वादशीं तु कलां विष्णुर्धनदश्च त्रयोदशीम् । चतुर्दशीं पशुपतिः कलां पिबति नित्यशः । ततः पञ्चदशीं चैव पिबन्ति पितरः कलाम् । देवीपुराण. The above statement shows that the fourteen deities even renounced their claims in favour of Taraka. निषेवते–The स of सेव् is changed to ष before the prepositions परि, नि and वि. Because the moon by her nature was 'gladdening,' her services were more requisitioned; cf. गुणानामेव दौरात्म्याध्दुरि धुर्यो नियुज्यते । असञ्जात किणस्कन्धः सुखं स्वपिति गौर्गडी । हरचूडा &c. This is a च्विः form. Because Hara or Shiva was a favourite deity of the Asuras, he was spared of the indignity of being dispoiled of his paraphernalia. cf. चन्द्रस्तुतं सदाकालं कलाभिः परिषेवते । चन्द्रशेखर मूर्धस्थां कलामेकां विहाय च ॥ S. P.

St. 35. Prose order.—कुसुमस्तेयसाहसात् उद्याने व्यावृत्तगतिः वायुः तत्पार्श्वे तालवृन्तानिलाधिकं न वाति ।

NOTES.—व्यावृत्त &c. with his motion turned back i.e. gently blowing. This is a सापेक्षसमास. It ought to be उद्यानव्यावृत्तगतिः स्तेयं–स्तेनस्य भावः कर्म वा स्तेयम्. by the sutra

स्तेनाद्यन्नलोपश्च the न is dropped. Even an unconscious act of wafting flowers would be interpreted as intentional theft and hence the dread. Violent wind sweeps off flowers; cf. वृन्ताच्छ्लथं हरति पुष्पमनोकहानाम्। Rag V. 69. तालवृन्त &c. Is an adverbial comp. तालवृन्त a fan. तालवृन्तस्य अनिलात् अधिकं यथा तथा न वहति. तालस्य वृन्तैः उद्ध्यते is formed with the stalks of palm leaves or तालस्य इव वृन्तम् अस्य इति whose stalk is like that of a palm. cf. शनैः शनैः वाति वायुस्तदुद्याने च भीरुवत्। पतने कुसमानांच पुष्पस्तेयी भविष्यति। S. P.

St. 36.—Prose ordar.—पुष्पसंभारतत्पराः ऋतवः पर्यायसेवां उत्सृज्य उद्यानपाल सामान्यं तं उपासते ।

NOTES.—पर्याय &c. from परि + इ + अ. order. The seasons come one after another, but in this particular case they simultaneously waited upon him and presented to him the bounties of Nature appearing in all the seasons. संभार–collection or multitude. उद्यान &c. is an Adv. Comp. The seasons acted as gardeners. Even Nature had to change her programme to suit the fancy of Taraka. cf. ऋतवस्ते स्वकालं च विहाय।–सुरभीखः युगपच्च तदुद्यानं फलपुष्पैरुपासते॥S.P.

St. 37. Prose order.—सरितां पतिः तस्य उपायनयोग्यानि रत्नानि अम्भसां अन्तर् आनिष्पतेः कथमपि प्रतीक्षते ।

NOTES.—There is a contrast between पतिः and प्रतीक्षते. उपायन–present. कथमपि shows his great anxiety to serve the Demon. निष्पत्तिः ripening. The sea is afraid that in case Taraka suspects a delay, he would punish

him. A drop of water fallen into a shell, takes six months for forming a good pearl. cf. मौक्तिकानां दत्तषण्मासिकानाम्–राजशेखर. cf. समुद्रः सर्वरत्नानि तस्मै योग्यानि वै ददौ । S. P.

St. 38. Prose order.—ज्वलन्मणिशिखाः वासुकिप्रमुखाः भुजङ्गाः निशि स्थिरप्रदीपतामेत्य एनं पर्युपासते ।

NOTES.—ज्वलत् &c. (1) ज्वलन्तः मणयः एव शिखाः येषां ते or (2) ज्वलन्तः मणयः शिखासु एषां ते. Serpents are supposed to a have bright jewels in their hoods. cf. प्रशस्ते दिवसे प्रदोषवेलायामभ्यन्तरास्थानमण्डपगतं गन्धतैलावसेकज्वलितदीपिकासहस्रपरिवारमुडुनिकरमध्यवर्तिनमिव पौर्णमासीशशिनमुरगराजफणामणिसहस्तान्तरालस्थितमिव नारायणम् &c. Kad. वासुकि. He was used as a rope by the gods and demons while churning the oceans. वसुना कायति or वस के (मूर्ध्नि) यस्य or वसुकस्य अपत्यम्. He is the lord of the Sarpas; while Sesa is that of the Nagas. cf. नागाः काद्रवेयास्तदीश्वरः । शेषोऽनन्तो वासुकिस्तु सर्पराजः । Amara. and सर्पाणां वासुकिश्चास्मि and अनन्तश्चास्मि नागानां Bh. G. X. 28. 29. स्थिर–shows that they did not require any oil supply or were not ruffled by breezes. भुजंग=a serpent with expanded hood. भुजः वक्रः सन् गच्छति इति. The body of the serpents is compared to the stand of a lamp, while the hood is likened to the vessel which holds the oil. It is also implied here that residents of the lower world too were forced to wait upon Taraka. cf. ज्वलन्मणिशिखो रात्रौ वासुकिस्तं निषेवते । S. P.

St. 39 Prose order.—तत्कृतानुग्रहापेक्षी इन्द्रः अपि दूतहारितैः कल्पद्रुमविभूषणैः तं मुहुः अनुकूलयति ।

NOTES.--तत्कृत &c. Though Indra had conquered the Asuras, still he had to curry the favour of this Demon. Both were now lords of the three worlds, one *de facto* and the other *de jure*; but Indra was so much afraid of him that he dared not approach him and hence sent his messengers with gifts. अनुकूलयति, Denominative from अनुकूल. अनुगत: कूलं अनुकूलं, going with the bank or current, cf. भूमिद्रव्यपुत्रदारप्राणहरणेनासुरविजयी तुष्यति। तं भूमिद्रव्याभ्यामुपगृह्याग्राह्य: प्रतिकुर्वीत ' कौटिल्य XII. I. 162. कल्पद्रुम &c. They are said to be five viz. पञ्चैते देवतरवो मन्दार: पारिजातक: । सन्तान: कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥ ' अमर. This Stanza marks the acme of the power of the Demon ; as Indra the lord of gods even had to wait upon him.

St. 40 Prose order.—इत्थं आराध्यमान: अपि भुवनत्रयं क्लिश्नाति; दुर्जन: प्रत्यपकारेण शाम्येत् न उपकारेण ।

NOTES.—इत्थं &c. The demon was regardless of all conciliation. शाम्येत् &c. This is the political philosophy of Kalidasa. शठं प्रति शाठ्यं or ये यथा मां प्रपाद्यन्ते तांस्तथैव भजाम्यहम् cf. माघ 'चतुर्थोपायसाध्ये तु शत्रौ सान्त्वमपक्रिया। स्वेद्यमामज्वरं प्राज्ञ: कोऽम्भसा परिषिञ्चति. ॥ II. 54. and पय: पानं भुजंगानां केवलं विषवर्धनम् । The nature of inborn wicked persons like Iago is such that any good act will not appeal to it ; but will only aggravate their 'motiveless' devilry. cf. एवमाराधितश्चापि स क्लिश्नाति &c. as in the text S. P. The figure is अर्थान्तरन्यास.

St. 41.-Prose order.—अमरवधूहस्तै सदयालूनपल्लवा: नन्दनद्रुमा: तेन छेदपातानां अभिज्ञा: क्रियन्ते ।

NOTES.—अमरवधू &c.-वधू is used for expressing the extreme tenderness of the hands. The irony of fate was that the celestial damsels were forced to cut and fell their own trees. अभिज्ञाः क्रियन्ते- are made acquainted with. cf. नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम्. Sak. IV. and आवर्ज्य शाखाः सदयंच यासां पुष्पाण्युपात्तानि विलासिनीभिः Rag XVI. 19, add चिच्छेद नन्दनतरून्देवस्त्री परिपालितान् S. P. The figure is पर्यायोक्तम्.

St. 42.–Prose order.—सः हि संसुप्तः श्वाससाधारणानिलैः बाष्पसीकरवर्षिभिः सुरबन्दीनां चामरैः वीज्यते.

NOTES.—V. l. is सन्तप्तः, but not so good as संसुप्तः If he were enraged, the celestial captives would not have dared even to look at him. Like the wind-god, these too had to regulate the movement of their chowries in such a manner that the wind proceeding from them did not exceed an ordinary breath. श्वासेन साधारणः अनिलः येषाम्. बन्दी from वन्द् ऽइ Unadi, one who has to bow; hence a captive, cf. मोक्ष्यध्वे सुरबन्दीनां वेणीबन्धान् विदूषितान् Rag X. 47. बाष्प &c. As they were captured, they were smarting under humiliation and separtion from their relatives; they were, therefore, continuously shedding tears which, while falling down, were wafted by the wind proceeding from the chowries. cf. शोकोष्णैः पार्थिवाश्रुभिः Rag XII. 4. Their hot tears, served only to produce a cool breeze for him. The figure is पर्यायोक्तम्.

St. 43.–Prose order.—हरितां खुरैः क्षुण्णानि मेरुशृङ्गाणि उत्पाट्य तेन स्वेषु वेश्मसु आक्रीडपर्वताः कल्पिताः ।

NOTES.—मेरु-An imaginary mountain at the centre of the world. It is full of gold, eighty-four thousand Yojanas in height; the sun, the moon and the stars revolve round it. This is perhaps the description of the north pole. हरित् is the name of the horses of the sun; they are said to be seven in number, and to drag the chariot of the sun on the celestial path. cf. भद्रा अश्वा हरितः सूर्यस्य चित्रा एतग्वा अनुमाद्यासः नमस्यन्तो दिव आपृष्ठमस्थुः परि द्यावापृथिवी यन्ति सद्यः R. V. I. 115. 3. The seven horses are perhaps the seven rays of the sun. आक्रीड &c. आक्रीडेषु पर्वताः pleasure mountains, or आक्रीड means उद्यानः। The Meru Mountain was the resort of all the gods and semi-divine beings and was the treasury of the gods; but Taraka did not leave it unscathed, cf. कनकाचलशृङ्गाणि समुत्पाट्य महासुरः क्रीडास्थलेषु तान्येव स्थापयामास वेश्मनि ॥ S. P.

St. 44.-Prose order.—संप्रति दिग्वारणमदाविलं मन्दाकिन्यः पयः (एव) शेषम्;तद्राप्यः (साम्प्रतम्) हेमाम्भोरुहसस्यानां धाम.

NOTES.—मन्दाकिनी-the celestial Ganges. 'मन्दाकिनी वियद्गङ्गा, स्वर्णदी सुरदीर्घिका' अमर. शिष्यते इति शेषः remnant दिग्वारण &c. Turbid (आविल). The colour of an elephants rut is reddish The names of the quarter elephants are:—ऐरावतः पुण्डरीक वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥ In the भीष्मपर्व only four of these are mentioned and their work is said to be to inhale all air and to let it out in a regulated quantity. These are referred to as sporting in the waters of the Ganges. cf.

नदत्याकाशगङ्गङ् । या: स्रोतस्युद्दामदिग्गजे. The Ganges is said to have golden lotuses in her stream which were now removed by Taraka and planted in his pleasure tanks, so that there was only turbid water in the river. cf. प्रकटित कनकपद्मराशिना प्रवाहेन Kad. No longer could the gods, Siddhas, Vidyadharas &c. use this water. सस्य— a plant that is uprooted and then planted; the lotuses were uprooted from the Ganges and planted in Taraka's wells. सस्य—corn or rice and as rice plant is treated as Kalama, lotuses are here compared with it, cf. Rag IV. 37 आपादपद्म प्रणता: कलमा इव ते रघुम् । फलै: संवर्धयामासुरुत्खात प्रतिरोपिताः॥ and मन्दाकिन्या: पय: सर्वं स्ववाप्यां स्थापितं प्रभो ।S. P.

St. 45—Prose order.—तदापातभयात् विमानानां पथि खिलीभूते स्वर्गिभि: भुवनालोकनप्रीतिः न अनुभूयते ।

Notes —भुवन refers to other worlds than the heaven. खिलीकृत &c. खिल=untrodden ground or desert. It is a च्विः form. The road was unfrequented through the fear of the rush of the Demon. विमान=an aereal car. विविधं मानं अस्य or विगतं मानं अस्य or विशेषेण मान्ति अस्मिन्. cf. Rag X. 46. वैमानिकाः पुण्यकृतस्त्यजन्तु मरुतां पथि । पुष्पकालोक-संक्षोभ मेघावरण तत्परा: । The gods were so much terrified that even recreation was left off by them.

St. 46—Prose order.—न: मिषतां सः मायी विततेषु अध्वरेषु यऽवभि: संभृतं हव्यं जातवेदोन्मुखात् आछिनत्ति.

Notes.—यज्वन्. A habitual sacrificer, performing a sacrifice according to rites. यज्वा तु विधिनेष्टवान्' अमर. The

word is formed according to 'सुयजोर्ङ्वनिप्' संभृतं=offered. अध्वर–a sacrifice(1) न ध्वरति does not kill or harm (2)न ध्वरः not crooked (3) अध्वानं राति shows the way (to heaven) cf. न ह्यग्निना सर्वतः पालितं यज्ञं राक्षसा हिंसितुं प्रभवन्ति Sayana on R. V. I. 1·4 जातवेदः Agni. It is derived as (1) जातं विन्दति gets at newly born (child) in the form of the gastric fire (2) जातं वेत्ति knows what is born (3) जातं वेदो धनं यस्मात् from whom proceeds wealth Yaska derives the word as जातवेदाः कस्मात् जातानि वेद, जातानि वा एनं विदुः । जाते जाते विद्यते इति वा, जातविद्यो वा जातधनः । मुखात्. Agni is the priest and mouth of gods. cf. अग्निर्वै देवानां मुखम्. श्रुति. मायी—माया अस्ति अस्य इति. The word माया is very important in Indian philosophy. In the Vedas originally it meant 'miraculous power' and was used in connection with Varuna and Indra; later on when used with reference to Vrtra and other enemies of Indra, it came to signify 'deceit.' In the Upanishads and especially in the Shvetaswataropanishad the word came to have the meaning of Prakrti or Nature; the Gita too uses the word in this sense and in Shankaracharya's works the word comes to mean 'Illusion' as opposed to 'Brahman.' In the present case the word means 'fraud, jugglery.' cf. Rag X. 54. अचिराद्यवज्ञिभर्गं कल्पितं विधिवत् पुनः । मायाविभिरनालीढमादास्यध्वे निशाचरैः ॥ and यज्ञभागं सचाश्नाति विनिवर्त्य दिवौकसः । S. P. मिषतां नः—Is the genitive absolute. Regardless of us मिष्ः स्पर्धायाम्. to emulate or look on helplessly.

This verse is quoted in the Sar. Kan. as an example of षष्ठिवाच्यभावलक्षणम्.

St. 47—Prose order.—इन्द्रस्य चिरकालार्जितं यशः देहबद्धमिव हयरत्नं उच्चैःश्रवाः तेन अहारि.

NOTES.—उच्चै &c. उच्चैः (noble) श्रवः (fame) यस्य or उच्चैः (standing erect) श्रवसी (ears) यस्य. He was one of the fourteen jewels churned out of the ocean; compare the wellknown verse लक्ष्मीः कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमाः। गावः कामदुधाः सुरेश्वरगजो रम्भादिदेवाङ्गनाः। अश्वः सप्तमुखो विषं हरिधनः शंखोऽमृतं चाम्बुधे रत्नानीह चतुर्दश प्रतिदिनं कुर्युः सदा मङ्गलम्॥ रत्न=the best of its kind. देहबद्ध= assuming a bodily form चिर: &c. A thing protected for a long time gives much pain when it is lost. यशः-is defined as दानपुण्यकृता कीर्तिः पराक्रमकृतं यशः। स एकदिग्व्यापिनी कीर्तिः सर्वदिग्विस्तृतं यशः॥ Fame is considered white by Sanskrit poets; cf. व्यतिकरित दिगन्ताः श्वेतमानैर्यशोभिः। Mal. Mad. and शुभ्र यशो मूर्तमिवातितृष्णः। Rag II. 69. The figure is उत्प्रेक्षा.

St. 48-Prose order.—सान्निपातिके विकारे वीर्यवन्ति औषधानि इव तस्मिन् क्रूरे नः सर्वे उपाया प्रतिहतक्रियाः

NOTES.—उपायाः-they are six viz. साम, दान, भेद and दण्ड, some add three more; viz. माया or deceit, उपेक्षा trick, and इन्द्रजाल conjuring, क्रिया (1) application (2) operation, वीर्यवन्ति=potent, powerful, सान्निपातिक: arising from सन्निपात or a combined derangement of the three humcurs (viz. वात कफ and पित्त) of the body, causing fever of a danger-

ous kind. Its incurableness is thus described; वातपित्तकफानां च सन्निपातो यदा भवेत्। तदा जातो ज्वरस्तीव्रो ह्यसाध्यः सर्वभेषजैः॥ A normal condition of the three humours constitutes a healthy body; but when they are deranged, then a medicine administered to check one of them acts against the other and hence the difficulty of giving any medicine to check them. cf. अस्माकं सकलोपाया आस्मिन्नस्ता महामने। मेघछन्ना रविकरा यथा तेजस्विनो भुवि. ॥S. P. The figure is Upama.

St. 49–Prose order.—यत्र अस्माकं जयाशा तेन प्रतिघातो॥ त्थिताचिषा हरिचक्रेण अस्य कण्ठे निष्कं इव अर्पितम्।

NOTES.—जयाशा &c. shows the greatest power of the quoit. चक्र=The disc of Vishnu supposed to be fashioned from the energies of gods, and hence brilliant and irresistible. अथ विष्णुप्रमुखा देवाः स्वतेजांसि ददुस्तदा। तेनाकरोन्महादेवः सहसाशस्त्रमुत्तमम्॥चक्रं सुदर्शनं नाम ज्वालामालाति भीषणम्। प्रतिघात &c. As the disc struck against the hard surface of Taraka's neck, a flame of lustre rose up from it. निष्कः=an ornament for the neck. An ornament is always used for the sake of pleasure; here it was wonderful that even a flaming disc should turn into a cold ornament.

St. 50–Prose order.—तदीयाः निर्जितैरावताः गजाः पुष्करावर्तकादिषु तोयदेषु अद्य तटाघातं अभ्यस्यन्ति।

NOTES.—पुष्कर &c. These are the two kinds of clouds appearing at the time of universal destruction or causing dearth or famine, cf. जातं वंशे भुवनविदिते पुष्करावर्त-

कानाम् Megh. 6. and छन्न मेघैर्गगनतलं पुष्कारावर्तकाद्यैः। Ven III. 5. 'clouds are divided into three classes according to their origin from fire, the breath of Brahma or the wings of mountains. These latter are also called Pushkaravartakas being especially the receptacles of water. Thus in the Puranasarvasva it is said पुष्करा 'नाम ते मेघा बृहतस्तोयमत्सराः। पुष्करावर्तकास्तेन कारणेनेह शब्दिताः। नाना रूपधरास्त तु महीधरस्वनास्तथा। कल्पन्ते वृष्टिकर्तारः संवर्ताग्ने र्नियामकाः'॥ Wilson on Megh. I. 6. तटाघात=butting against; a favourite pastime of elephants, cf. Megh. I. 2. निर्जित &c. Airavata was one of the fourteen jewels churned out of the ocean; he was appropriated to himself by Indra. इराः (waters) सन्ति अस्मिन् इति इरावान् तस्मिन् भवः=born in an ocean. If Indra possessed only one lordly elephant, his competetor possessed many more lordly elephants, and thus outshone the former. Airavata is said to be white in colour and to have four tusks. cf. तत ऐरावतो नाम वारणेन्द्रो विनिर्गतः। दन्तैश्चतुर्भिः श्वेताद्रहरन् भगवतो महीम् ॥ B. P. VIII. 8·4.

St. 51–Prose order.—तत् विभो मुमक्षवः भवस्य शान्तये कर्मबन्धच्छिदं धर्म इव तस्य शान्तये सेनान्यं स्रष्टुं इच्छामः।

NOTES.—स्रष्टुं-सृष्टं (v. l.) is a better reading as it gives credit to Brahma, cf. V. 54. कर्मबन्ध &c. (1) कर्म एव बन्धः कर्मबन्धः तं छिनन्ति इति, or (2) कर्मजनितः बन्धः तं छिनत्ति इति- One of the fundamental tenets of Indian philosophy is is the doctrine of Karma. Whatever a person does he has to reap its fruit at one time or another; येषं ये यानि कर्माणि

प्राक्सृष्ट्यां प्रतिपेदिरे । तान्येव प्रतिपद्यन्तो सृज्यमाना: पुन: पुन: ॥ but his nature is such that he cannot desist from the performance of an action; the only remedy that is such to get out of this dilemma is that he should do his appointed task without any desire for its fruit. The M. Bh. says 'कर्मणा बध्यते जन्तुर्विद्यया तु प्रमुच्यते । शां 240 7. The nature of Karma is very mysterious कर्मणो गहना गति: किं कर्म किमकर्मेति कवयो प्यत्र मोहिता: । Bh. G.. But one must perform it नियतं कुरु कर्म त्वं and also without any desire for its fruit. असक्तो ह्याचरन् कर्म परमाप्नोति पूरुष: । In this manner Karma becomes Dharma धारणाद्धर्ममित्याहु: धर्मो धारयति प्रजा:। M. Bh. All action ends in knowledge सर्वं कर्माखिलं पार्थ ज्ञाने परिसमाप्यते । and according to Shankara ज्ञानान्मोक्ष:। When by a disinterested performance of one's actions, a person purifies his mind, he gets knowledge of Brahman; his actions are burnt down ज्ञानाग्नि: सर्वकर्माणि भस्मसात्कुरु तेऽर्जुन., and when he knows Brahman, he merges into it and gets final emancipation. Actions of a person done with a desire for their fruits, create merit or demerit which force a person to experience the cycle of birth, and rebirth. अयुक्त: कामकारेण फले सक्तो निबध्यते. Bh. G. and the only way to get rid of this bondage is to do one's duty disinterestedly. स्वल्पमप्यस्य धर्मस्य त्रायते महतो भयात् । Bh. G. II. 40. It seems that Mr. Kale's view that Dharma is निवृत्तिपर is not quite correct. Kalidasa, as we have seen, was a devout student of the Gita and therefore accepted the theory of निष्कामकर्मयोग as useful for final emancipation, cf. परीक्ष्य

लोकान् कर्मचितान्ब्राह्मणोनिर्वेदमायान्नास्त्यकृतःकृतेन Mund., ब्रह्मविदाप्नोति परम्क्षीयन्ते चास्य कर्माणि तस्मिन्दृष्टे परावरे Ibid, ब्रह्मविद ब्रह्मैव भवति; कर्मजं बुद्धियुक्ता हि फलं त्यक्त्वा मनीषिणः । जन्मबन्धविनिर्मुक्ताः पदं गच्छन्त्यनामयम् । Bh. G. II. 51. The ज्ञान as quoted by Mr. Kale is:—ब्रह्मैवाहं समः शान्तः सच्चितानन्दलक्षणः । नाहं देहः ह्यसद्रूपो ज्ञानमित्युच्यते बुधैः ॥ मुमुक्षुः = desideritive of मुच्, मोक्तुमिच्छु one who is desirous of leaving this Samsara and getting final emancipation. The figure is Upama.

St. 52-Prose order.—यं सुरसैन्यानां गोप्तारं पुरस्कृत्य गोत्रभिद् शत्रुभ्यः जयश्रियं वन्दीं इव प्रत्यानेषति.

Notes.—गोत्रभिद् the breaker of the mountain or the cow stall, Indra. The explanation is to be sought in the Vedic legend about Vrtra and his helpmates. Waterless clouds are supposed to be the cowpens in which the cows in the form of the streams of rain are imagined to be confined, by the demons of draught. When Indra, the lord of rain, breaks them the cows come out and rain falls profusely. बन्दीम् &c. Mark the custom in ancient India of carrying away female captives in war. cf. रिपुश्रियां साञ्जनबाष्पसेके बन्दीकृतानामिव पद्धती द्वे । Rag VI. 55.and हन्तारं परसैन्यानां गोप्तारं त्रिदिवौकसाम् दातारं शक्रलक्ष्म्याश्च महावीर्यपराक्रमम् ॥ S. P. The figure is Upama.

St. 53 -Prose order.—तस्मिन् वचसि अवसिते आत्मभूः गिरं विससर्ज; सा सौभाग्येन गर्जितानन्तरां वृष्टिं जिगाय ।

NOTES.—अवसित–p. pp. of सो with अव finished, आत्मभूः–Brahma. आत्मना स्वयमेव भवति or आत्मनो विष्णोर्वा भवति cf. तस्मिञ्जज्ञे स्वयं ब्रह्मा सर्वलोकपितामहः । Manu I. गर्जित &c. the thundering of clouds in the sky is source of fear to people, Brhaspati's plaintive representation too was causing grave concern; the sympathetic and assuring reply of Brahma then gave pleasure to the gods like a shower of rain after intense heat.

St. 54–Prose order.—अयं वः कामः संपत्स्यते; कश्चित्कालः प्रतीक्ष्यताम् । अस्य तु सिद्धौ आत्मना सर्गव्यापारं न यास्यामि.

NOTES.—काल &c. Refers to तपः फलविपाकस्तु तस्यासीदधुना महान् in S. P. As Taraka had performed severe penance, it was but proper that he should enjoy its fruit, which was to be shortly exhausted; moreover a criminal can be adequately punished when the cup of his sins is brim-ful. Taraka had newly begun to act in his way and it would be some time before he would be ripe for retribu-tion. cf. तदावयं विजेष्यामो यदा कालः प्रदक्षिणः । भाग X. 54. 16. आत्मना–स्वयं. The verb is संपत्स्यते which shows that Brahma wanted to avoid personal interference; he gives his reason in the next verse. cf. भविष्यति भवत्कामः सहध्वं सुरपुङ्गवाः । S. P.

St. 55–Prose order.—इतः प्राप्तश्रीः स दैत्यः इतः एव क्षयं न. अर्हति; स्वयं संवर्ध्य विषवृक्षः अपि छेत्तुं असांप्रतम्.

NOTES.—Notice Brahman's tenderness and moral nicety. दैत्य the son of Diti and Kashyapa. इतः–owing to

the boon referred to above in St. 32. विषवृक्ष is defined as:—यस्य स्पर्शनमात्रेण वायुसंस्पर्शनेन वा । म्रियन्ते जन्तवः सर्वे विषवृक्षः स कीर्तितः ॥ In the first place to rear up a poisonous tree is imprudent; then to cut it off in order to rectify one's mistake is doubly imprudent; so in the present case. An elaborate discussion is carried on by commentators about the grammatical construction here. विषवृक्ष is the object of संवर्ध्य and छेत्तुं and ought to be in the accusative case; Dakshinavarta, therfore, proposed the reading संवर्ध्यः. It is not, however, necessary. The Nom. case is to be thus explained. असांप्रतम् is equal to अनर्ह. Now Panini lays down (अनभिहिते कर्मणि द्वितीया II. 3. 1–2) i. e. when the relation is not expressed, the object is put in the accusative; but when it is expressed, it is put in the Nominative. The relation can be expressed by a verb, a Krit or a Taddhita affix or by a compound. cf. अभिधानं तु प्रायेण तिङ्कृत्तद्धितसमासैः। तिङ्–हरिः सेव्यते; कृत्—लक्ष्म्या सेवितः; तद्धित–शतेन क्रीतः शत्यः; समास—प्राप्तः आनन्दः यं प्राप्तानन्दः । क्वचिन्निपातेनाभिधानं यथा विषवृक्षोऽपि &c. Sid. Kau. The enumeration of these four Vrttis is not restrictive, but a simple enumeration and hence even a Nipata can be added. In the case of the four, they express the relation very frequently; but a Nipata indicates it not so often. अत्र तु निपातेनापि वृषवृक्षोऽभिहित एवं तस्मान्नात्र द्वितीया। Viv. compare Vamana's remarks in the commentary. The का.द. finds अपदेश here, as इतः इतः points to the speaker himself.

St. 56—Prose order.—प्राक् इदमेव तेन वृतं मया च अस्मै प्रतिश्रुतं; लोकान् दग्धुं अलं हि तत्तप: वरेण शमितम् ।

Notes.—Brahma here explains why he conferred upon him the boon of invulnerability. If he had not given him the boon, Taraka would have practised more penance which would have burnt the fourteen worlds by its lustre. cf. तस्य मूर्ध्न: समुद्भूत: सधूमोऽग्निस्तपोमय तिर्यगूर्ध्वमधोलोकानतपद् विष्वगीरित: । भा. VII. 3. 4. Conferring a boon was, therefore, a diplomatic move to stop his penance and save the worlds. By getting the desired boon, Taraka would harass the world only for a limited time, but otherwise he would have consumed them for good in no time. The boon was that the demon should be killed only by the son of Shiva or a child of seven days old. cf. एवं कष्टतरं तप्तं श्रुण्वतामपि दु:सहं तस्यैव शिरसस्तत्र तेजश्च निसृतं महत् । तैनैव देवलोकास्ते दग्धप्राया बभूविरे ।... अत्यन्तदु:खमापन्ना: सर्वे देवास्तथा विभो । अकाण्डे चैव ब्रह्माण्डं संहरिष्यति वै प्रभु:। यदि ब्रह्मा वरं ह्यस्य न दास्यति सुदुष्कृतम् । तथापि सर्वलोकांना नाशश्चैव भविष्यति। ... त्वयाच निर्मिते लोके मत्तुल्यो बलवान्नहि । शिववीर्यसमुत्पन्न: पुत्र: सेनापति र्यदा । धृत्वा शस्त्रं क्षिपेन्मह्यं तदा मे मरणं भवेत् । S. P.

St. 57—Prose order.—निषिक्तस्य नीललोहितरेतस: अंशात् ऋते संयुगे उद्यन्तं तं सांयुगीनं क: प्रसहेत ?

Notes.—सयुग=fight, सांयुगीन—संयुगे सम्मुखी the affix इन is added by यथामुखसंमुखस्य दर्शन: ख: Pan V. 2. 6. निषिक्त thrown in some field, नील &c. Shiva 'धूर्जटिर्नीललोहित: ' अमर and नीलं येन ममाङ्गं तु रसाक्तं लोहितं त्विषा । नील लोहित इत्येव ततोऽ

परिकीर्तितः॥...युध्यन्तमाहवे तंच महाबलपराक्रमम्। समरेः को भवेज्जेतुं विना शम्भुसुतं सुराः ॥ S. P. Here Kalidasa wants to emphasise superiority of Shiva over other gods.

St. 58—Prose order.—न मया नच विष्णुना परिच्छिन्नप्रभावर्द्धि हि परं ज्योतिः स देवः तमः पारे व्यवस्थितम ।

NOTES.—देवः-Yaska derives it as दानाद्वा दीपनाद्वा, द्योतनाद्वा द्युस्थानो भवति इति वा from दिव् to shine, परं ज्योतिः the highest light. The highest Brahman is आदित्यरूपं तमसः परस्तात्. Bh. G. यत्तच्छुक्रं महज्ज्योतिर्दीप्यमानं महद्यशः । तद्वै देवा उपासन्ते तस्मात्सूर्यो विराजते ॥ शुक्राद्ब्रह्म प्रभवति ब्रह्म शुक्रेण वर्धते । तच्छुक्रं ज्योतिषां मध्येऽतप्तं तपति तापनम् । सनत्सुजातीयः and तद्देवा ज्योतिषां ज्योतिरायुर्होमान्तेऽमृतम् । बृ. उ. IV. 4. 16. तमस् is Maya or ignorance or this mundane world. अज्ञानेनावृत्तं ज्ञानं तेन मुह्यन्ति जन्तवः...तेषामादित्यवज्ज्ञानं प्रकाशयति तत्परम् । Bh. G. V. 15—16 परिछिन्न &c. प्रभावःच ऋद्धिःच प्रभावर्द्धी परिछिन्नौ प्रभावर्द्धी यस्य सः—whose power and prosperity are defined or measured. परिछिन्न circumscribed or defined, hence accurately known. This stanza shows the tendency to magnify Shiva over the, the head of his two companions Brahma and Vishnu Mr. Kale quotes:—त्वैश्वर्यं यत्नाद्यपरि विरिञ्चो हरिरधः परिछेत्तुं या तावनलमनलस्कन्धवपुषः ।

St. 59—Prose order.—ते यूयं अयस्कान्तेन लोहवत् शम्भोः संयमस्तिमितं मनः उमारूपेण आकष्टुं यतध्वम् ।

NOTES.—ते you who are thus conditioned, संयम= control i. e. eYoga शंभु शं (happiness) भावयति (produces)

इति, and hence would confer benefit on the gods, अयस्कान्त Magnet, लोहवत् the affix वत् ought to be applied to अयस्कान्तः and not to लोह. According to the Sutra तेन तुल्यं क्रिया चेद्वतिः वत् is affixed when there is equality of action ; उमारूप Now it is the magnet that attracts iron and not vice versa. The comparison shows the natural affinity between Uma and Shiva. According to कैयट, the affix वत् comprises all cases cf. तेन तुल्यं क्रिया चेद्वति रिति तृतीयान्ताद् विहितःप्रत्ययः सर्वं विभक्त्यर्थानन्तर्भावियतीति कैयटपदमञ्जर्योः प्रतिपादितम् Viv. cf. उमा श्रयति गौरीशं तत्परिग्रहणेच्छया। ततस्तत्र प्रयत्नंच कुरुध्वं विबुधेश्वराः। S. P. The figure is Upama.

St. 60— Prose order.—उभे एव उभयोः आहितं बीजं वोढुं क्षमे; सा वा शम्भोः तदीया वा जलमयी मूर्तिः मम (बीजं वोढुं क्षमा).

NOTES.— सा=Uma वा-अवधारणे in the sense of restriction. Malli द्वन्द्वार्थे. cf. ननु 'वा विकल्पोपमानद्वन्द्वसमुच्चयेष्विति निपातसूत्रे न वा शब्दस्यावधारणार्थत्वं प्रोक्तम्। सत्यं। 'निपाता अनेकार्था 'इति वचनानुसारीणा कविनावधारणार्थत्वमेव विवक्षितम् अत एव वदति योषित्सु तद्वीर्यनिषेकभूमिः सैव क्षमेत्यात्मभुवोपदिष्टम्। Kum. III. 16. इति। Viv. तदीया मूर्ति–आपः are one of the eight forms of Shiva. मम cf. Manu I. 8 आप एवससर्जादौ तस्मिन् बीजमवासृजत्। Really speaking there was no need of referring to his own seed here; perhaps Brahma wants to imply that Taraka could be chastised only by the portion of Shiva, as the former formed a part of creation which was possible only through waters which were a form of Shiva. The figure here according to विवरण is दृष्टान्त; according to Malli, it is दीपक.

St. 61–Prose order.—तस्य शितिकण्ठस्य आत्मा व: सैनापत्यं उपेत्य वीर्यविभूतिभि: सुरबन्दीनां वेणी: मोक्ष्यते।

NOTES.—आत्मा, soul, hence son. cf. अङ्गादङ्गात्संभवसि हृदयादभिजायसे । आत्मा वै पुत्रनामासि स जीव शरद: शतम् । The son was considered as the father reborn. शितिकण्ठ = शिति: (black) कण्ठ: यस्य. The dark throat was the effect of the Halahala poison which Shiva drank, cf एवमामन्त्र्य भगवान्भवानीं विधभावनः। तद्विषं जग्धुमारेभ प्रभावज्ञान्वमोदत । तत: करतलीकृत्य व्यापि हालाहलं विषम् । अभक्षयन्महादेवः कृपया भूतभावन: । तस्यापि दर्शयामास स्ववीर्यं जलकल्मष: । यच्चकार गले नीलं तच्च साधोर्विभूषणम् ॥ Bh. P. VIII. 7. 51–43. cf. also Balakanda Ramayana. According to another account Shiva's neck turned black when it was struck by Indra's thunderbolt. cf. दत्त: प्रहार: कुलिशेन पूर्वं तवेशान सुरराज्ञातिवीर्य: । कण्ठे नैलं तेन ते यत्प्रवृत्तं तस्मात्ख्यातस्त्वं नीलकण्ठेति कल्प्य: । A third account says that Vishnu caught Shiva by the neck so firmly that the spot became dark. cf. तत: प्रसभमाप्लुत्य रुद्रं विष्णु: सनातन: । जग्राह कण्ठे भगवान्नीलकण्ठस्ततोऽभवत् ॥ मोक्ष्यते–will liberate; it was the custom in ancient India that women in separation used to keep their hair firmly tied in one braid till they were united with their husbands. cf. वसने परिधूसरे वसाना नियम क्षाममुखी धृतैकवेणी:। अति निष्करुणस्य शुद्धशीला मम दीर्घं विरहव्रतं वहन्ती।शाकुं. The celestial damsels were forcibly removed from their husbands and hence they kept only one braid of hair; only the victory over the captor would make them braid their hair in the usual fashion. वीर्य &c. Display of abundant valour, the figure is पर्यायोक्त

St. 62–Prose order.—इति विबुधान् व्याहृत्य विश्वयोनिः तिरोदधे; ते देवाः अपि मनसि आहितकर्तव्याः दिवं ययुः।

NOTES.—विबुध lit. specially enlightened, hence a god विश्वयोनिः—the source of the universe, Brahma. cf. मम योनिर्महद्ब्रह्म तस्मिन् गर्भं दधाम्यहम्. Bh. G. आहित firmly fixed. The कर्तव्य is described in St. 59. तिरोदधे–Vanished cf. कृष्णमेघस्तिरोदधे. Rag X. 48. The stanza implies that Brahma made his appearance simply for favouring the gods दिवं–The region of the gods is different from that of Brahma. cf. इत्युदाहृत्य तान्देवान् गृहान्नः प्राविशत् प्रभुः। देवास्ते कृतकृत्यास्तु नमस्कृत्य ययुर्दिवम्। S. P.

St. 63–Prose order.—पाकशासनः तत्र कन्दर्पं निश्चित्य कार्यसंसिद्धौ त्वराद्विगुण रंहसा मनसा (तं) अगमत्।

NOTES.—तत्र—(1) In the matter of attracting the mind of Shiva, or (2) in Indraloka. कन्दर्प–कं (happiness) तत्र तेन वा दृप्यति, Cupid who is puffed up with pleasure. पाकशासनः the chastiser of a demon called Paka or पाकान् (raw boys) शासनः the instructor of illiterate people. This was the original idea. The former was coined later on in Pauranic times. Indra being the national god of the Aryans in Vedic times was endowed with wisdom, valour and other eminent qualities. cf. पाकं जघान तीक्ष्णाग्रैर्मार्गणैः कंकवाससैः। तत्र नाम विभुर्लेभे शासनत्वाच्छरैर्दृढैः। पाकशासनतां शक्रः सर्वामरपतिर्विभुः। Vam. P. द्विगुणद्वौ गुणौ यस्मिन–doubly multiplied रंहस्–velocity. When a person is eager, his reveries sweep over the sphere of ambition with greater

force. अगमत्–Approached by his mind, remembered. It was a sort telepathy by which mental communications were carried on. Even modern psychologists have ackowledged that such communication is possible, when there is intense meditation, cf. तस्मिन्कार्ये विनिश्चत्य कन्दर्पं सिद्धिदायकम् । मघवांस्तमुवाचेदं पुष्पवाण धनुर्धरम् । S. P.

St. 64–Prose order.—अथ स पुष्पधन्वा रतिवलयपदाङ्के कण्ठे ललितयोषिद्भ्रूलताचारुश्रृङ्गं चापं आसज्य सहचरमधुस्तन्यस्त चूताङ्कुरास्त्रः प्राञ्जलिः शतमखं उपतस्थे ।

Notes.—अथ Thereafter ललित &c. qualifies चापं. ललितायाः योषितः भ्रूलता इव चारु शृङ्गम् अस्य. Curved eyebrows of women are often said to be the bow of cupid; as they excite the passion of love. The ends of the bow were turned for fastening the string so that it should not slip off; hence the comparison. रति &c. the neck had the marks of the bracelet of Rati when she embraced him. सहचर &c. सहचरः यः मधुः तस्य हस्ते न्यस्तः यः चूताङ्कुरः सः एव अस्त्रं यस्य सः । चूत or mango is one of the arrows of cupid. cf. अरविन्दमशोकंच चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चवाणस्य सायकाः ॥ Mango sprouts appear in the spring and help to excite love. The word अस्त्र has also a significance here. The very sight of the mango-sprout would produce the desired effect, without coming in actual contact with the victim. The spring is called the comrade of Cupid as he helps him with the outburst of Nature's bounty. Mark how gentle weapons are used to produce a dreadful effect., शतमख–God Indra who has performed a hundred

sacrifices. In the Vedas the common name of Indra is शतक्रतु or hundred-intellected one. Corresponding to क्रतु, the Greek word is Kratos, meaning 'strength or wisdom.' Later on wisdom or strength being connected with sacrifice, the the word क्रतु was taken to signify 'sacrifice' The compound शतक्रतु perhaps originally meant 'शतं क्रतवः यस्य' to whom hundred sacrifices were offered; the Vedas often mention that Indra was the greater recipient of sacrificial offerings than any other deity except Agni.' Lastly perhaps the compound was solved as शतं क्रतवः येन, and the fiction of Indra's performing a hundred sacrifices and winning sovereinty of gods was invented. In later literature a host of references is found where Indra is represented as very jealous of his position and preventing others from performing a hundred sacrifices. cf. Rag. IV. 38. 66. उपतस्थे=स्था with उप is Atm. in the sense of 'waiting upon a deity &c.' cf. उपाद् देवपूजासङ्गतिकरणमित्रकरणपथिष्विति वक्तव्यम् Var. I. 3. 25. प्राञ्जलिः shows that he was at the beck and call of his overlord. पुष्पधन्वा—पुष्पाणि or पुष्पाणां धनुः यस्य सः the flowery-arrowed god, cupid. The figure is स्वभावोक्ति or Natural description.

Canto. III.

(Indra engages cupid to disturb the meditation of Siva; and Siva in anger reduces Cupid to ashes and disappears from the presence of Parvati whose hopes are frustrated for the time being.).

1. Construe:—मघोनः अक्ष्णां सहस्रं त्रिदशान् विहाय तस्मिन् युगपत् पपात, प्रायः प्रभूणां आश्रितेषु गौरवं प्रयोजनापेक्षितया चलम्।

मघवन् an epithet of Indra—from मघ: a gift, present or wealth, and वत् 'possessing riches or distributing gifts'—'the munificent Indra, the bestower of plentiful rain and thereby of wealth. In post-Vedic times the term came to be applied to Indra and explained as मह्यते पूज्यते इति irregularly derived by the Una-Su. श्वन्नुक्षन् &c. from मह 'to adore' and the affix अन् with the angment व्. 'इन्द्रो मरुत्वान् मघवेत्यमर:

त्रिदशाः The gods. जन्मसत्ताविनाशाख्यास्तिस्रो दशा येषां or तृतीया यौवनाख्या दशा येषाम् or त्रिरावृत्ताः दश परिमाणं येषां (thirty standing for 33—The thirty-three gods are 'कतमेते त्रयस्त्रिंशदिति अष्टौ वसवः एकादश रुद्रा द्वादशादित्याश्च एकत्रिंशत् इन्द्रश्च प्रजापतिश्च त्रयस्त्रिंशदिति *i. e.*, eight Vasus, eleven Rudras, twelve Adityas, Indra and Prajapati)'—शतपथ-ब्राह्मणे. त्रिदशान् (विहाय)-मन्त्राय समासीनान् देवान् (अनादृत्य) who had sat in council to discuss what steps they should take to bring about the union of Parvati with Siva so that they might obtain a commander of their hosts as a fruit of their union. See. II. 59-60. अक्ष्णां सहस्रम्

Indra is called सहस्त्राक्ष from the curse of गौतम who detecting Indra in a desire to seduce his wife अहल्या covered him with a thousand marks of the female organ afterwards changed to eyes. युगपत् and simultaneously. सहस्रयुगपच्छब्दाभ्यां मघोनस्त्वरातिशयो द्योतते तेन च कामदेवेऽस्यादरः'. प्रयोजनमपेक्षतेऽसौ प्रयोजनापेक्षी तस्य भावः प्रयोजनापेक्षिता—'बाहुल्येन स्वामिनो गौरवं आदरमाश्रितेषु सेवकेषु कार्यवशत्वेन चंचलं भवति' cf. अनुगृह्णन्ति सुप्रीताः परानप्युपकारिणः 'फलतन्त्राः प्रभवः न तु गुणतन्त्राः' The Trivendrum edition gives the reading आश्रितेऽपि and Aruna explains गौरवं as सांवष्टभावस्थानादि 'rigidity or stiffness of manners, 'यदा प्रभव: परिजनात् कार्यमपेक्षन्ते तदा स्वगौरवमपि विहाय परिजनमपि संभावयन्ति'.

2. सः वासवेन आसनसन्निकृष्टं इतो निषीद इति विसृष्टभूमिः (सन्) भर्तुः प्रसादं मूर्ध्ना प्रतिनन्द्य मिथः एनं एवं वक्तुं प्राक्रमत ।

आसन—&c. 'सन्निकृष्टं आसनं यथाभवति तथा' so as to have his seat near his throne so that he (Indra) from his own seat can easily speak in private to him (cupid). Narayana Pandita in his विवरण opens the discussion thus:—'आसनसन्निकृष्टमिति निसर्गक्रियाविशेषणम् । आसनसन्निकृष्टं सन्निकृष्टासानम् । आहिताग्न्यादिषु पाठात् साधुत्वम् । सन्निकृष्टासनं यथा भवति तथा निसृष्टभूमिरित्यर्थः **न पुनरत्रासनस्य सन्निकृष्टमिति समासः** । 'न लोकाव्ययनिष्ठाखलर्थतृनाम्' इत्यादिना षष्ठीप्रतिषेधात्'. Mallinath explains आसनस्य सन्निकृष्टं सन्निहितं आसनसन्निकृष्टं यथा तथा and remarks शेषषष्ठ्यायं समासः कृद्योगलक्षणया तु न—शेष means 'कारकप्रातिपदिकार्थ व्यतिरक्तः स्वस्वामिभावादि सम्बन्ध:— Shid, Kaumudi. विसृष्टा or निसृष्टा–दत्ता–भूमिः अवकाशः a place,

a seat अवस्थानप्रदेश: यस्मै स: । प्रसादं—the favour, the special notice Indra took of him 'सगौरवावलोकनादिरूपं संमानं,। मिथ: ind. रहसि-privately, in secret. प्राक्रमत—क्रम् with प्र and उप is Atm. in the sense of 'beginning'—'प्रोपाभ्यां समर्थाभ्यां where समर्थ means तुल्यार्थ-when the root with उप or प्र has the same meaning viz. आरम्भ:, it is Atm. but प्रक्रामति 'goes' उपक्रामति 'comes'. cf. महेन्द्र:—(आसनान्तिकं हस्तेन निर्दिश्य) सखे काम इहोपविश्यताम्, Par. Par. Act I.

3 हे पुंसां ज्ञानविशेष! लोकेषु यत्ते करणीयमस्ति (तद्) आज्ञापय । संस्मरणप्रवृत्तं ते अनुग्रहं आज्ञया संवर्धितं इच्छामि ।

ज्ञात: विशेष: सामर्थ्यभेदो येन— ज्ञातसकलपुरुषसामर्थ्यभेदेत्यर्थ:— अनेनामन्त्रणेन मत्सामर्थ्यविशेषमवधार्य खलु भवताहं स्मृत:—Charitravandhan remarks 'ज्ञातविशेषेत्यनेन आत्मन: इतरेभ्य: उत्कर्षो द्योतित:- He who knows the special qualifications or merits of others. Kama compliments Indra on his ability to know and appreciate merit and to show respect to those who deserve it. 'यो यस्मिन् कर्मणि कुशल: तं तस्मिन्नेव योजयेत्' इति न्याय: cf. पुरुषान्तरविदो महेन्द्रस्य Vic. I. Here विशेष should not have been compounded as पुंसां is left out; but as the connection can be plainly seen, the compound can be allowed. cf. Malli—सापेक्षत्त्वेऽपि गमकत्वात्समास:। Kama knows that Indra could not have thought of him unless he had some business in view that would specially require his services and hence he says आज्ञापय. लोकेषु by using the plural, Kama indicates that his is a power over the three worlds 'अत्रबहुवचनेन सर्वलोकगतार्थ

साधनसामर्थ्यत्वमात्मनः समर्थितम्' अनुग्रह—Kama feels himself highly flattered, as he of all gods, was specially remembered by Indra. ते—त्रैलोक्यनाथस्य तवानुग्रहः अत्यन्तदुर्लभः प्रवृत्तं can be taken to mean अंकुरितं to match with संवर्धितम्. V. l. संविर्धतुम् Malli-remarks that this reading should be explained by attaching a casual sense to it *without the termination* for if the termination is added the form will be संवर्धयितुम् The Com-Charitravardhana explains 'स्मरणादेव मयि प्रसादो जातः आदेशसंपादनेन द्विगुणीभवति' cf 'धन्योऽहं कृतकृत्योऽहं मय्यास्ते त्वदनुग्रहः । किं करिष्यामि देवेन्द्र समाज्ञापय-सत्वरम्' S. P.; also 'त्रैलोक्यनाथस्य तवातिशक्तेः किमस्ति कार्यं मघवन्म-यापि' Par. Par. I. 10.

4. पदकाङ्क्षिणा केननितान्तदीर्घैः तपोभिः ते अभ्यसूया जनिता यावत् आहितसायकस्य अस्य मत्कार्मुकस्य निदेशवर्ती भवति ।

पदकांक्षिणा (इन्द्रपदप्रार्थयता)—Indra is often described as being jealous towards those who practise penance (extraordinary) lest these might aim at his *seat*; cf. अस्त्येतदन्यसमाधिभीरुत्वं देवानाम् Sak I; चरतः किल दुश्चरं तपस्तृण बिन्दोः परिशंकितः पुरा । प्रजिघाय समाधिभेदिनीं हरिरस्मै हरिणीं सुरांगनाम् R. VIII. 79; also XIII, 39, 42. Kama had been often employed in duties similar in nature and this is his first thought V. L. फलकांक्षिणा—when फल means स्वर्गफला-भिलाषिणा, स्वर्गापवर्गेच्छुना ' इन्द्रत्वफल (fruit viz. the position of Indra). Indra attained to his position by performing one hundred sacrifices (hence called शतमख शतक्रतु) and therefore he takes care to see that no one excels him in his feat and dislodges him from his position.

विवरण remarks इच्छानुसारेण प्रश्नः कर्तव्यः । इच्छा हि द्विविधा अनिष्टपरिहाररूपा इष्टप्राप्तिरूपा च । तत्र अनिष्टपरिहारस्यैव प्राधान्यमिति आदौ अनिष्टपरिहारविषयः प्रश्नः क्रियते'. यावत्-should be taken in the sense of साकल्ये' 'will *fully* be' or with भवति' giving it a future sense by the rule 'यावत्पुरानिपातयोर्लट्' or यावत्पुराभ्यां भव्ये' Mall-takes यावत् to mean यतः । नितान्त (exceedingly) दीर्घाणि तैः (तपोभिः)=अतिशयेन गुरुतरैः। कार्मुक-कर्मणे प्रभवति इति (कर्मन्+उक)—a bow. निदेशे आज्ञायां वर्तितुं शीलमस्य इति—अनेन असौ पुनः कदाचिद्पि तपश्चरितुं न यतिष्यत इत्यर्थो द्योत्यते.। V. 1. समीपवर्ती—standing by its side like an humble servant. आहितः कृतसन्धानः सायकः शरो यस्मिन्-on which an arrow has been fixed.

5. तव असंमतः कः पुनर्भवक्लेशभयात् मुक्तिमार्ग प्रपन्नः सुन्दरीणां आरेचितभ्रूचतुरैः कटाक्षैः चिरं बद्धः तिष्ठतु !

Usually even an ordinary ruler would not like any of his efficient subordinates to retire from work, much more so in the case of Indra, the lord of heaven. Madana means to say that even if there be such a one whom he would not like to retire, he will easily make him give up his desire for मोक्षमार्ग. cf. Aruna. 'नहि प्रभुणा लोकतन्त्रे नियुक्तस्य पुरुषस्य मुमुक्षुत्वं प्रभोः संमतं भवति । तस्यमुमुक्षत्व तत्पदस्य रक्षाशैथिल्येन विनाशप्रसंगादित्यर्थः' मुक्तिमार्ग or ज्ञानमार्ग requires one to give up all activities of worldly life for activities (कर्मन्) tie down a man to worldly life causing births and rebirths. But if everybody were to give up संसार the world cannot go on and therefore Indra

would like to see that everyone does the duties of his post and not run after मोक्षमार्ग..

आरेचिताभिः नर्तिताभिः भ्रूभिः चतुरै (beautiful). Malli explains आरेचित as 'स्याद् भ्रुवोर्ललिताक्षेपादेकस्या एव रेचितम् । तयोर्मूलसमुत्क्षेपं कौटिल्याद् भ्रूकुटिं विदुः'–raising of one eyebrow gracefully, Aruna. 'रेचितं पुनरेकस्या ललितोत्क्षेपणं भ्रुवः' आरेचिताभिः ईशद्रेचितयुक्ताभिः क्लेशः वारंवारं संसारस्य भ्रमणलक्षणः क्लेशः कटाक्ष—a side glance कटौ अतिशयितौ अक्षिणी यत्र ; कटं गण्डमक्षतिवा ।. cf. S. P. 'असंमतः कस्तवेन्द्र मुक्तिमार्गमपेक्षते । तं सुन्दरीकटाक्षैस्तु बध्नाम्याज्ञापयस्व मे'। आरेचितं नर्तितं स्यात्–भोजः V. l. विलासैः amorous gestures.

6. उशनसा अपि नीतिम् अध्यापितस्य कस्य ते द्विषः अर्थधर्मौ प्रयुक्तरागप्रणिधिः (अहम्) सिन्धोः तटौ प्रवृद्धः ओघ इव पीडयामि वद ।

उशनस् or Shukracharya was the son of Bhrigu. He was an authority or Nitishatra. He became the preceptor of the demons ''भृगोः पुत्रः कविर्विद्वाञ्छुक्रः कविसुतो ग्रहः । त्रैलोक्यप्राणयात्रार्थं वर्षावर्षे भयाभये । स्वयंभुवा नियुक्तःसन् भुवनं परिधावति । योगाचार्यो मिताहारो दैत्यानामभवद्गुरुः'। Narayana remarks 'उशनसएव नीतिशास्त्रप्राविण्यमिति प्रसिद्धं 'न कश्चिन्नापनयते पुमानन्यत्र भार्गवात्' भार्गवेण समो नये' इत्यादिषु. The Gita also speaks of him as the best of the wise 'कवीनामुशना कविः X. 37. The Nitishastra lays down rules of condnct, which if properly followed, would lead to the advancement of अर्थ and धर्म of a person. Madana means to say if then were some one whom Indra wanted to put down, he can easly manage it even though he might be ins

tructed in the Nitishastra by Ushanas, himself. Madana can send his representative, Raga, that would create in him desire for sensual pleasure and his efforts for the advancement of अर्थ and धर्म (temporal and spiritual advancement, two of the four objects of humen existence) wourld be rendered futile. 'अर्थपालन इव धर्मपालनेऽपि नीतिरेव साधनत्वप्रसिद्धेरेवमुक्तम्'. प्रयुक्त: प्रेरित: राग: विषयाभिलाष एव। प्रणिधिश्चरो (messenger or spy) येन स-राग: desire for sensual pleasures—such a desire would destroy धर्म and अर्थ-'प्रवृद्धो हि विषयाभिलाष: सर्वानपि पुरुषार्थान् विघटयितुंक्षम:' पीडयामि V. l. पीडयानि—obstruct overpower- i. e., whom shall I make a helpless slave of passion ? प्रवृद्ध:प्रावृषि महतीं वृद्धिं प्राप्त ओघ: नदीवेग: current of a river 'ओघो वृन्देऽम्भसां रयें' इति सिंह: Narayana remarks 'त्रैलोक्ये क: पुरुषो धर्मार्थाभ्यामुपायाभ्यां त्वां जेतुमुद्योगं करोति, अहं तस्यार्थधर्मयो: काम एवोपयोगं विधास्यामीति भाव:

7. एकपत्नीव्रतदु:खशीलां चारुतया लोलं मन: प्रविष्टां कां नितम्बिनीं मुक्तलज्जां कण्ठे स्वयंग्राहनिषक्त बाहुं इच्छसि।

Madana wno knows the conduct of his master particularly towards the wives of others e. g. Indra's re'ation with Ahalya, wants to know if he has set his heart on any woman who has refused his advances. If it be so, then he would so overpower her that he would of her own accord offer herself to him.

एक: पति: यस्या: सा i. e. who is devoted to her husband. दु:खशीलां दुरुपक्रमस्वभावाम्—whose character is such as would never allow any indecent approach to her ; who cannot

be made to give up her vow—this of course, from the point of view of the seducer. नितम्बिनीं स्त्रियं lit-one having large hips, a beautiful woman. लोलं-चञ्चलं-unsteady. मन: (of Indra) प्रविष्टां-this refers to संकल्पाभिधाना तृतीया कामावस्था—'चक्षु:प्रीतिः प्रथमं चित्तासंगस्ततोऽथ संकल्पः। निद्राच्छेदस्तनुता विषयनिवृतिस्त्र पानाशः उन्मादो मूर्च्छा मृतिरेता: स्मरदशा दशैव स्यु:' मुक्तलज्जां refers to the seventh कामावस्था mentioned above. स्वयंग्राह-स्वयं गृह्णाति इति स्वयंग्राहा सा निषक्तबाहुश्चतां –It should be स्वयंग्रह 'स्वयंग्रहाश्लेषसुखेन निष्क्रयम्' शिशु० T. 50, Malli seems to hold that in the sense of 'an alligator' we have ग्रह् alone but in the sense of 'seizing &c.' we may have ग्राह or ग्रह. But by the rule विभाषाग्रह: अ is aded to ग्रह् in the sense of 'an alligator only: cf. Vamana–व्यवस्थितविभाषा चेयम् जलचरे नित्यं ग्राहः ज्योतिषि नेष्यते तत्र ग्रह एव. Some say निरंकुशाः कवय: and thus justify irregularity. V. l. विषक्त closely cast; entwined.

8. (हे) कामिन्. कोपनया कया पादानत: (त्वम्) सुरतापराधात् अवधूत: असि, तस्या: शरीरं दृढानुतापं प्रवालशय्याशरणं करिष्यामि।.

कामिन्–भूयान् कामोस्त्यस्य–'भूमनिन्दाप्रशंसासु' मतुप् affix--one given to excess of sensual pleasures. The Trivendram edition reads, सहसा (thoughtlessly) अपराधात्—सहसा to be construed with अवधूत:–अपराध such as making a loving reference to the name of her co-wife. कुप्यति तच्छीला कोपना. दृढ: अनुताप: 'torment' यस्य तत्—अनुताप: bodily torment or mental agony for having slighted the prostration. प्रवालै: शय्या शरणं यस्य तत्--This is one of the

cooling appliances such as sandal paste, a bed of young leaves, made use of for allaying the torment caused by love-affection. Madana means to say that he would make the lady who had quarrelled with Indra long for union with him. *Narayana remarks 'अनेन तनुताख्या पञ्चमी कामावस्था सूचिता'.

9. (हे) वीर प्रसीद वज्रं विश्राम्यतु कतमः सुरारिः मदीयैः शरैः मोघीकृतबाहुवीर्यः कोपस्फुरिताधराभ्यः स्त्रीभ्यः अपि बिभेतु।

प्रसीद be pleased; do not feel uneasy. Indra need not make use of his thunderbolt for Madana would easily subdue the enemy of Indra however mighty he may be and reduce him to a ridiculous position of being frightened even by women. (Aruna remarks 'स्त्रीभ्योऽपि बिभेतुइति किमतः परं क्लीबत्वं सम्पादयामीति भावः). मोघीकृत०– न मोघं futile fruitless अमोघं–अमोघं मोघं सम्पद्यमानं कृतं मोघींकृतं बाह्वोर्वीर्यं यस्य सः cf. 'वज्रं तव सुराधीश यत्कार्यं न करिष्यति। तत्करिष्यामि पुष्पास्त्रः सर्वासुरविमोहनम्'-S. P.

10. तव प्रसादात् कुसुमायुधोऽपि (अहम्) एकं मधुमेव सहायं लब्ध्वा पिनाकपाणेः हरस्यापि धैर्यच्युतिं कुर्याम्, अन्ये धन्विनः मम के।

तव प्रसादात्--Madana pays a compliment to his master, by giving him the credit of his success to his master as is natural in the case of subordinates. cf. सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः सम्भावनागुणमवेहि तमीश्वराणाम्'शाकुं. VII. The expression पिनाकपाणेः is used to show a contrast with कुसुमायुध, and also to show that Shiva is irresistible on account of his dreadful bow पिनाकः (पाति इति) the bow of

Shiva or the trident or the three-pronged spear of Shiva. हरस्य स्वयं चतुर्दशभुवनसंहर्तुरित्यर्थ: ' प्रचुरतमसे तत्संहर्त्रे हराय नमो नम इति वचनात्. Madana says that he is so confident of his own power that he will vanquish even Shiva though he wields the dreadful पिनाक bow, while he would use only flowers; he would only require his comrade Vasanta with him. अन्ये धन्विन: &c. Madana, with all his boasts, would recognise in Shiva, an opponent worthy of some consideration; other archers he would merely look down upon with contempt. धैर्यच्युतिं–समाधिभंगम्, cf. धैर्यच्युतिं करिष्येऽहं भवस्यापितवाज्ञया। अन्येषां चैव देवानामसुराणां च का कथा S. P. and 'दनुजो वा मनुजो वा मुनिरपिवा मुग्धचन्द्रचूडो वा सुरलोकसुन्दरीणां स भवतु बद्ध: कटाक्षशृंखलया॥ Par. Par. II. 12.

St. 11–Prose order.–अथ आखण्डल: ऊरुदेशात् आक्रान्तिसंभावितपादपीठं पादम् अवतार्य संकल्पितार्थे विवृतात्मशक्तिं कामम् इदं बभाषे।

आखण्डल:—This is one of the many epithets of Indra. आखण्डयति शत्रून्! अखण्डमैश्वर्यं ज्ञानं वा लाति गृह्णाति इति अखण्डल: स एव आखण्डल: अन्येषामपि दृश्यते इति दीर्घ:। पृषोदरादि- सूत्रेण वा

आक्रान्ति etc.—V. l. पीठ: (आक्रमणेन स्वपादविन्यासेन) आ- आक्रान्त्या संभावितं पादपीठं येनस: संभावित=Honoured. पादपिठ=foot-stool. Indra took his foot off from the thigh and placed it upon the foot-stool. This posture with the foot placed upon the thigh is a characteristic one, as can be seen in the images of Ganapati on the Chaturthi day. A burden that lay heavily upon his heart being removed, he assumes a comfortable posture giving

up that rigid and formal one. The whole expression is to be taken adverbially, going with अवतार्य but there is nothing against its being taken as qualifying पातम्. This is a good reading for it gives a jingling assonance of म्.

संकल्पितार्थे etc.—The thoughts that Indra was revolving in his mind were of course unknown to Kama. Still, he gave utterance, unconsciously, to these very thoughts in कुर्यां हरस्यापि etc above. Thus he laid bare (विवृत) his power to accomplish the desired object. The use of the word आत्मन् may be noted in passing. It goes with Kama and not with Indra as one may expect. Narayana remarks हृदयस्थितं कार्यतत्वमवधार्य तत्सम्पादननिपुणा हि भृत्याः प्रभूणामादरपदमिति भावः'

St 12–Prose order.—(हे) सखे सर्वम् एतत् त्वयि उपपन्नम्। कुलिशं भवान् च मम उभे अस्त्रे। वज्रं तपोवीर्यमहत्सु कुण्ठम्। त्वं सर्वतोगामि च साधकं च।.

'सखे—As Charitravardhana remarks, 'सखे' इत्याह्वानं सेनकेऽपि गौरवार्थम्। उपपन्नम्–Befitting, possible of. It is used with the locative, cf. उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी। Sak. V. अथवोपपन्नमेतत्...राजनि। Ibid II. कुलिश—कुले शेते। (कुलि=hand: cf. कुलिर्हस्तो भुजादलः।) कुलिनः (पर्वतान्) श्यति। कुत्सितमीषद्वा लिशति। Vajra of Indra.

कुण्ठम्–Hampered: i.e., the progress of which is checked. 'कुण्ठो मन्दः क्रियासुयः" सिंह.सर्वतः गन्तु शीलमस्य. Notice the flattering tone of Indra. He has two weapons: Vajra, and Kama. The first cannot prevail against the might of ascetics who have fortified themselves with their

तपोबल. But the second (Kama) is unlimited in its scope and besides it is sure to bring success. *Kuntha* thus contains the ideas of (*a*) unfit to be used against, and (*b*) unable to bring success. The तपोवीर्यमहत्व is specially mentioned, as the enemy in question possesses it. cf. चक्रेण विष्णोरपि यद्दुरापं तरस्विना वा शतकोटिना मे । तत्साधयेत्पुष्पमयं त्वदस्त्रमहो भवानद्भुतबाहुवीर्यः ॥ Par. Par. II. 12.

St. 13- Prose order.—(अहं)ते सारम् अवैमि । अत: खलु आत्मसमं त्वां गुरुणि कार्ये नियोक्ष्ये । भूधरताम् अवेक्ष्य कृष्णेन देहोद्वहनाय शेषः व्यादिश्यत ।

भुव: धर: भूधर: । तस्य भाव: भूधरता । The supporting of the earth by Sesha is well-known. As told in Adiparva : अधो भूमौ वसत्येवं नागोऽनन्त: प्रतप्तवान् । धारयन्वसुधामेक: शासनाद् ब्रह्मणो विभो: ॥ This task was given to him by Brahma, for the benefit of the world, the grandsire being pleased at his severe penance. The reference to this supporting of the earth is too frequent : cf. किं शेषस्य भरव्यथा न वपुषि क्ष्मां न क्षिपत्येष यत् । Mudra II. धर्ता धरित्र्या: फणिना ततोध: । Sis. VI. 25. Rag. XV. 83. etc. He bears the entire world on one of his heads.

शेष:—The King of the Nagas having thousand hoods. He is regarded as an emblem of eternity, and is therefore called *ananta* (infinite) (cf. अनन्तश्चास्मि नागानाम् Bhagvadgita X.) He along with वासुकि and तक्षक are described as the sons of कद्रु in the V. P. He is the couch of Vishnu when he sleeps during the intervals of creation (cf. योगनिद्रां यदा विष्णुर्जगत्येकार्णवीकृते । आस्तीर्य शेषमभजत्कल्पान्ते

भगवान्प्रभुः । Mark. Purana). As popular belief goes, he is also represented to sleep upon him during the चातुर्मास or the four months beginning with the 11th of Ashadha to the 11th of Kartika Suddha. cf. also Raghu 10. 7. भोगिभोगासनासीनं ददृशुस्तं दिवौकसः ।

आत्मसमम्—This is the compliment which is intended to pave the way to the disclosure of the mission. आत्मसमं अनुरक्तं शुचिं दक्षं ' इत्यर्थः-अनुरक्तः शुचिर्दक्ष इत्यादयोऽमात्यगुणाश्च प्रतिपादिताः। The meaning of Indra's words is this: Masters first test or get good proofs of–the ability of the servant and then entrust him with missions of the most vital importance even. Narayan remarks: खलुशब्दोऽवधारणे, त्वद्वीर्यज्ञानादेव हेतोरित्यर्थः न ह्यज्ञानशक्तयो भृत्याः प्रभुणा गुरुणि कार्यें विनियुज्यन्ते इतिभावः । नियोक्ष्ये–नियोगं करिष्ये–'स्वरितञितः कर्त्रभिप्राये'–इत्यात्मनेपदम्.

St. 14—Prose order.—वृषाङ्के बाणगतिम् आशंसता त्वया नः कार्यं प्रतिपन्नकल्पम् । इदानीम् उच्चैर्द्विषां यज्ञांशभुजां एतत् एव ईप्सितं (इति) निबोध ।

वृषाङ्क—Having the वृष (bull) for his emblem. cf. वृषध्वज. आशंसता—ईशद ब्रुवता—It means "to tell" and not "to request" as Natha seems to have taken. Compare Mallinatha's remarks on this in the comm. 'आशंसते स्यादिच्छायां शंसतीति स्तुतौ भवेत् । हिंसायां शंसतीच्छायामाशास्ते शास्ति शासने ॥'.

गति here has the sense of "power to prevail against." "Effective fall upon." प्रतिपन्नकल्पम्-(कल्प here in the sense of "almost.") This is according to the *Sutra* ईषदसमाप्तौ कल्पब्देश्यदेशीयरः। V. 3. 67. इषदून्नो विद्वान् विद्वत्कल्पः । S. K.

यज्ञांशभुजाम्. The gods have a claim to a share of the sacrificial offerings. This epithet is suggestive; it sums up the privation the gods are now undergoing through the intervention of Taraka. So also is उच्चैर्द्विषाम्. Kama is made to understand by this hint that the mission is of vital importance. If we adopt the reading (उच्चैस्तरामीप्सितं)—अर्थमत्र it will refer to the verse following. "Know the (following to be the) desire of the gods" etc.

St. 15–Prose order.—हि अमी देवा जयाय भवस्य वीर्यप्रभवं सेनान्यम् उशन्ति । ब्रह्माङ्गभूः ब्रह्मणि योजितात्मा सः च त्वदेकेषुनिपातसाध्यः ।

उशन्ति—This is from the root वश् to desire (वश् कान्तौ.) It is a छांदस root, but is also met with in lit. as in निःस्वो वष्टि शतम् etc. Vairagya Sataka, or in वष्टि भागुरिः etc. Sid. Kau. or in Kalidasa again क्षितिरक्षार्थमुशन्ति ये निवासम् Sak. VII. 20.

ब्रह्माङ्गभूः—The various interpretations offered to us of this word are conflicting. The following are some of these. (1) ब्रह्मणां सद्योजातादिमन्त्राणामङ्गनां हृदयादिमन्त्राणां भूः स्थानम्!. This is Mallinath's interpretation. (2) ब्रह्मा अङ्गभूः तनयो यस्य whose son is ब्रह्मदेव. अहंकारस्ततो जातो ब्रह्मा शुभचतुर्मुखः । हिरण्यगर्भो भगवान्सर्वलोकपितामहः ॥ शान्तिपर्वन् and Shiva is the अहंकारदैवत. The poet refers to it in यमामनन्त्यात्मभुवो-पिकारणम् V. 81. Aruna remarks अनेन पूर्वमपि देवः पुत्रवानिति प्ररोचयति (3) ब्रह्मणः अंङ्गभूः the son of Brahma. शान्तिपर्वन् speaks of शिव as born of the forehead of Brahmadeva अथ तत्रासतस्तस्य चतुर्वक्त्रस्य धीमतः ललाटप्रभवः पुत्रः शिव आगाद्य-

इच्छया also 'कल्पादावात्मनस्तुल्यं सुतं प्रध्यायतस्ततः । प्रादुरासीत् प्रभोरङ्के कुमारो नीललोहितः=Vishnu Purana. (4) The source or repository of the Vedas (ब्रह्मन्) and the subsidiary lores. (वेदाङ्गानि) शिक्षा कल्पो व्याकरणं निरुक्तं छन्दसां त्रयः । ज्योतिषामयनं चैव वेदाङ्गानि षडेवतु).

The poet seems to have used it to secure an alliterion ब्रह्मांगभूः ब्रह्मणि.

ब्रह्म "is the supreme spirit regarded as having no body, no qualities, no action or as purely abstract It is the sole and the highest object of all religious knowledge. It is the material and efficient cause of the world. From it all the created beings emanate and to which they return at the time of final destruction. It is नित्य (eternal) शुद्ध (pure) बुद्ध (intelligent) and मुक्त (not tied down to any condition). It is not, however, an object of worship but is meditated upon by the devout with veneration." यल्लाभान्नापरो लाभो यत्सुखान्नापरं सुखं । यज्ज्ञानान्नापरं ज्ञानं तद्ब्रम्हेत्यवधारयेत् । यद्दृष्ट्वा नापरं दृश्यं यद्भूत्वान पुनर्भवः । यद्ज्ञात्वा नापरं ज्ञेयं तद्ब्रम्हेत्यवधारयत् । तीर्यगूर्ध्वमधः पूर्ण सच्चिदानन्देमद्वयं अनन्तं नित्येमेकं यत्तद्ब्रम्हेत्यवधारयेत् ।"

St. 16.–Prose order.—हिमाद्रेः प्रयतां तनूजां यतात्मने तस्मै रोचयितुं यतस्व । योषित्सु क्षमा तद्वीर्यनिषेकभूमिः सा एव इति आत्मभुवा उपदिष्टम् ।

प्रयताम्–Self-controlled, the adjective was probably used to signify the fitness of Parvati for the यतात्मा and also with a view to the alliteration. The dative तस्मै is according to "रुच्यर्थानां प्रीयमाणः ।"क्षमा–able : proper. योषित्–

A woman. It is derived as: योषति। युष्यते वा। The authority of Brahma quoted here refers to उभे एव क्षमे वोढुम् etc. II. 60. The first task of Kama was to create a liking for Parvati in Sankara.

St. 17-Prose order.-नगेन्द्रकन्या च गुरोः नियोगात् अधित्यकायां तपस्यन्त स्थाणुम् अन्वास्ते इति अप्सरसां मुखेभ्यः मया श्रुतम्। सः वर्गः मत्प्रणिधिः ।.

अधित्यका—This means the "tableland" of a mountain while उपत्यका, the adjoining region. (cf. भूमिरूर्ध्वमधित्यका Amara) for the formation see Com. स्थाणु–तिष्ठतीति। This is one of the epithets of Siva. It means "who stands ever i.e., eternal one" cf. वृक्ष इव स्तब्धो दिवि तिष्ठत्येकः। Svetasvataropanishad; also स्थाणुवन्निश्चलो यस्मात्तस्मात्स्थाणुरिति स्मृतः। अन्वास्ते—Waits upon. अप्सरसाम्—These are the celestial courtezans, born of waters as the derivation shows, who are a powerful weapon in Indra's hands to entice the ascetics practising austere penance and thus threatening to be dangerous. See notes on I. 4 above.

प्रणिधिः—प्रकर्षेण निधीयत्ते ज्ञेयमत्र। a spy, a person in whom is deposited what deserves to be known.

तपस्यन्तम्=तपश्चरन्तम्। "कर्मणो रोमन्थ. तपोभ्यां वर्तिचरोः"।. इति क्यङ्प्रत्ययः

St. 18, Prose Order. तत् सिध्यै गच्छ। देवकार्यं कुरु। अयमर्थः अर्थान्तरभाव्यः एव। बीजाङ्कुरः उदयात् प्राक् अम्भः इव त्वाम् उत्तमं प्रत्ययम् अपेक्षते।

अर्थ—This to be taken to the refer the creation of a commander for the gods. This depends entirely upon the union of Siva and Parvati ; this is the अर्थ in अर्थान्तरभाव्य. It means a "cause" (अर्थः प्रकारे विषये वित्तकारणवस्तुषु । Viswa). To apply the simile : The sprout has the seed as its prime cause, but it still requires the help of water. Similarly the begetting of a general has the union of Siva and Parvati as its prime cause ; but thou art the immediate cause just as water is in the above case. This is according to Mallinatha, and it seems a good interpretation. The first *artha* may also be taken to refer th the winning over of Siva. The use of the word एव loses its significance ;

प्रत्यय is here used in the same sense as in अतिष्टप्रत्ययापेक्षसंततिः स चिरं नृपः । Rag. X. 3. It means "cause" (प्रत्ययोऽधीनशपथज्ञानविश्वासहेतुषु । Amara), imminent, rather than remote.

The reading अर्थोत्तर is not so good, as its meaning is rather far-fetched.

Another variant to be noted is अङ्गलब्ध्यै for उत्तमं त्वाम्, which is adopted by Mammata ; it brings in its train the denunciation of the line, by the rhetoricians as an example of the (fault) पदांशस्थितदोष. The sounds ध्ये and ब्ध्यै sound harsh and present a marked contrast to the tone of the verse which ought to have been garbed in more musical words. (अत्र "ध्दयै" "ब्ध्यै" इति कटु ।...... प्रार्थनेऽतिमधुरभाषणस्यैवौचित्येनास्यात्र दोषत्वम् ।)

St. 19. Prose Order. सुराणां विजयाभ्युपाये तस्मिन् तव एव नाम अस्त्रगतिः। त्वं कृती। अप्रसिद्धम् अपि अनन्यसाधारणम् एव कर्महि पुंसां यशसे।

नाम—Mallinatha takes it in the sense of *Sambhavana*, and says, अन्येषां तु संभावनापि नास्तीति भावः। This is certainly better than to to take it in the sense of Prakasya, (नाम ःप्राकाश्यसंभाव्यक्रोधोपगमकुत्सने।) as this emphasizes the अनन्यसाधारणत्व mentioned in the 2nd line and is thus calculated to flatter Madana highly.

कृतमस्यास्तीति कृती। अन्येषां साधारणं (common) न भवतीति।

Indra means to say: even an action, though insignificant, if it can be done only by a particular individual, is sure to bring fame to its performer; much more then will this one which is of tremendous importance. There is an apparent contradiction, it seems, between अप्रसिद्धम् and यशसे.

St. 20. Prose Order.—एते सुराः समभ्यर्थयितारः। कार्यम् त्रयाणाम् अपि विष्टपानाम्। ते चापेन कर्म च न अतिहिंस्रम्। अहो बत स्पृहणीयवीर्यः असि।

अपि—Mallinatha takes this to mean सम्बन्धि and transfers it to the end of the clause. But it can be also taken, without loss of good meaning, in its ordinary sense.

विष्टप- विशन्त्यत्र। विष्टपं भुवनं जगत्।. Amara. It is also written as पिष्टप (भुवनं) 'पिष्टपः पुमान्' इति बोपालितः। हिंस्र-हिनस्तीति हिंस्रम् cf. यतः प्रयोक्तुर्न चारिहिंसा विजयश्च हस्ते Rag. V. 57.

अहो बत—See the com. for the way in which Mallinatha takes this. *Bata* has also got the sense of *Vismaya*. (खेदानुकम्पसंतोषविस्मयामन्त्रणे बत। Amara).

स्पृहणीय—"That which is coveted." Mallinatha takes it to mean आश्चर्य which is perhaps not so good.

Indra summarizes here the various phases of this enterprise that make Madana स्पृहणीयवीर्य. First, he has the gods themselves for his mendicants, the usual position of them being inverted here; secondly, the mission confines itself not to one world alone, but to the all three and hence is momentous; lastly, the work of the bow is not very destructive, as it often invariably is; Madana can have no scruples therefore on that score even. Narayana remarks: सर्वेषामपि चापेन क्रियमाणं कर्म शरीरनाशकत्वेन हिंस्रमेव भवति तव तुतपोमात्रहिंसया नात्यन्तहिंस्रमिति भावः। Aruna reads अहो यथासि स्पृहणीयवीर्यः he takes यथा in the sense of योग्यता. 'your prowess is rightly to be envied.'

St. 21–Prose order.—(हे) मन्मथ मधुश्च साहचर्यात् अनुक्त अपि ते सहायःएव। हुताशनस्य नोदयिता भव इति समीरणः केन व्यादिश्यते।

मन्मथ—मथतीति मथः। मतो मथः मन्मथः। A significant epithet here suggestive of the future disturbance of Siva's tranquillity of mind: cf. मन्मथो मां मथ्नन्निजनाम सान्वयं करोति D. K. सहाय–it comes from सह अयते—"one who goes together with. हुताशन–हुतमश्नातीति। or हुतमशनमस्य। "one who consumes what is offered in sacrifice." समीरण–सम्+ईर् to propel forwards–an appropriate word. This conjunc-

tion of fire and wind seems to be one of the favourite similes of Kalidasa. It occurs in Rag. X. 40. स्वयमेव हि वातोऽग्नेः सारथ्यं प्रतिपद्यते । This verse is an indirect hint to Madhu: the exhortation to join Madana in the venture is implicit in it.

St. 22.–Prose order.—तथेति भर्तुः शेषाम् इव आज्ञां मूर्ध्ना आदाय मदनः प्रतस्थे । इन्द्रः ऐरावतास्फालनकर्कशेन हस्तेन तदङ्गम् पस्पर्श ।

तथेति—"Be it so"–with these words. शेषा—A garland as is taken from an idol and given to the devotee as a favour. This custom is still in vogue.

इव—A controversy centres round this little word. To put it in a nutshell: the actual giving of the garland is left vague; this word, therefore, gives rise to two figures one उत्प्रेक्षा in which case no actual garland is given, and another उपमा in which, the garland may be supposed to be given; the final decision being that the figure is संदेहसंकर of उत्प्रेक्षा and उपमा. See Com.

मूर्ध्ना आदाय—This is a very frequent phrase; it of course takes its origin from the fact that the written orders or letters of the persons to be revered were first placed upon the head. Cf. मालेवाम्लानपुष्पा तव नृपतिशतैरुह्यते या शिरोभिः Mudrarakshasa. गुणानुरागेण शिरोभिरुह्यते नराधिपैर्माल्यमिवास्य शासनम् । Kirat. I. राजासहसोत्थाय प्राभृतिकं सोपचारं परिगृह्य शिरसिकृत्वा परिजनायार्पयति। Malavika V.

ऐरावतास्फालनकर्कश–ऐरावतस्य आस्फालनेन कर्कशः । आस्फालनं is the stroking (of the elephants) in order to encourage it. This naturally renders the skin hard. गजाश्वानां युद्धारंभादा.

चुद्धर्षणार्थं यदाहननं तदिहास्फालनशब्देनोच्यते, Narayana cf. सुराद्विपास्फालनकर्कशाङ्गुलौ । Rag. III. 35. ऐरावतास्फालनविश्लथं यः । Rag. VI. 73. The minute observation of commentators detect in कर्कश a premonition or prediction of the approaching doom The हस्तस्पर्श was meant to encourage Madana.

St. 23.–Prose order.—सः अभिमतेन सख्या माधवेन रत्या च साशङ्कम् अनुप्रयातः अङ्गव्ययप्रार्थितकार्यसिद्धिः हैमवतं स्थाण्वाश्रमं जगाम ।

अभिमत=प्रिय-dear. साशङ्कम्–This goes with *Madhava* and Rati both for they had already forecasted in their minds the fatal consequences of this disastrous expedition. Even Madana was apprehensive inwardly perhaps. This आशंका or apprehension on their part was due to their great affection for मदन. 'अतिस्नेहः पापशंकी ।' also स्वगृहोद्यानगतेऽपि स्निग्धे पापं विशंक्यते स्नेहात् । किमु दृष्टबह्वपायप्रतिभयकांन्तारमध्यस्थे–नागानन्द V. 2. Narayana's explanation is rather far-fetched: Rati, being a पतिव्रता, knew before hand what would be the result of the mission, especially when it was directed against परमेश्वर 'अतिपतिव्रतात्वात् परमेश्वरप्रभावज्ञानं तेन च परमेश्वरतपोविघ्नमाचरन्नयं मेभर्ता कथं भविष्यती त्याशङ्का तथा चानु प्रयाणम् । अनुप्रयाण was quite natural as she wished to be by the side of her husband cf. प्रमदाः पतिवर्त्मगाः &c. IV. 33.

अङ्गस्य यो व्ययः तेन प्रार्थिता कार्यस्य सिद्धिर्येन ।. Now that he had once bound himself by the compact, Madana thought it his duty to achieve the end even at the cost of his body.

Narayana dissolves the compound as अंगव्ययार्थमेव प्रार्थिता कर्मसिद्धिः येन and remarks that the expression shows the great infatuation of काम—"तस्य देवस्य समाधिभंगे प्रवृत्तस्य मदनस्य स्वशरीरनाशादन्यत्किं वा फलं भविष्यति। तस्मादंगव्ययार्थमेवास्य तत्समाधिभंगाकांक्षा। अहो महानस्य मोहातिशय इति भावः'।

हैमवतम्—हिमवति भवम्।. Situated on the Himalayas.

St. 24.–Prose order.—तस्मिन् वने संयमिनां मुनीनां तपःसमाधेः प्रतिकूलवर्ती मधुः संकल्पयोनेः अभिमानभूतम् आत्मानम् आधाय जजृम्भे ?

संयमः अस्ति एषाम् तेषाम् संयमिनाम्। This is introduced on purpose to heighten the intensity of Madana's opposition (प्रतिकूलत्व).

तपःसमाधेः–समाधि here means that concentration of the mind in which the ascetic loses all consciousness.

संकल्पयोनेः–संकल्पो योनिर्यस्य। "Who is born in thought", cf. मनोभूः–An epithet of Kama. आधाय—Having put on आत्मानम्=निजस्वरूपम्. A little bit awkward use. V. l. आदाय "having taken up."

St. 25.–Prose order.—उष्णरश्मौ समयं विलङ्घ्य कुबेरगुप्तां दिशं गन्तुं प्रवृत्ते दक्षिणा दिक् मुखेन गन्धवहं व्यलीकनिःश्वासम् इव उत्ससर्ज।

The side meaning which is suggested in this verse will be plain on reading the translation. To use the terminology of the rhetoricians, the sun corresponds to a साहसिकनायक, the Southern quarter as a खण्डितानायिका (who is defined as: ज्ञातेऽन्यासङ्गविकृते खण्डितेर्ष्याकषायिता। Dasarupaka II. 25.), and the Northern quarter as a उपनायिका. (See Com.)

उष्णरश्मौ–This is suggestive of the fiery nature of the *nayaka* in question, i.e., the *Sahasikatwa* as M. has it.

समयम्—Taken with the sun, it means proper time-with the lover, a compact or an appointment, or engage, ment. The sun proceeds to the north and the spring begins, it is a fixed time thus, and the sun in this case transgressed the usual time, as it turned to the north earlier than was usual.

कुबेरगुप्ताम्–Protected by Kubera, he being the lord of the northern quarter, one of the eight दिक्पाल s. Its another meaning is "protected by Kubera i.e., by one having a deformed body" (कुत्सितं बेरं यस्य।) Kubera is described as having three legs, eight teeth and a yellow mark in the place of one eye, obviously a very revolting person. The lover may be actuated either by a motive of pity for the wife of such a deformed person or by a sense of security in seducing her. दक्षिणा--South. It has also the meaning of a courteous lady, who wil-not go against the wishes of her husband, the typical Hindoo wife. मुख–(1) अग्रभाग, the front; and (2) वक्त्र as applied to the woman. गन्धवहम्–वहतीति वहः। गन्धस्य वहः गन्धवहः।. These are formed according to Pan. III. 1. 34.—Carrying fragrance of flowers or the sandal in the one case and the natural fragrance of the woman's breath in the other.

व्यलिकनिःश्वास—Sigh of grief. Cf. सुतनु हृदयात्प्रत्यादेशव्यलीकमपैतु ते. Sak. VII. etc. also Rat. III and III. 15.

The Southern qnarter is represented as heaving a sigh of grief. This is one of the many items in the description ofthe spring. Cf. जिगमिषु–र्धनदाध्युषितां दिशं रथयुजा परिवर्तित वाहनः । Rag IX. 25 The remarks in the Comm. regarding the discussion as to the figure of speech be noted.

St. 26.–Prose order.—अशोकः स्कन्धात्प्रभृति एव सपल्लवानि कुसुमानि सद्यः असूत । सुन्दरीणाम् आसिञ्जितनूपुरेण पादेन संपर्कं न अपैक्षत ।

It is one of the conventions of Sanskrit poets—and it is too well-known—that the अशोक puts forth flower when kicked by the delicate foot of a handsome damsel. See the verse पादाहतः &c. in the Comm. References to this are too numerous. Cf. रक्ताशोकश्चलकिसलय :......... वामपादाभिलाषी । megh. अनेन तनुमध्यया मुखरनूपुराराविणा । नवाम्बुरुहकोमलेन चरणेन सम्भावितः etc. Malavika. III. कुसुमं कृतदोहदस्त्वया etc. Raghu. VIII 62. In this case, however, all conventions were set at defiance. The Asoka didn't wait for the lovely kick butput forth flowers at once and those too in a very unnatural manner. First the sprouts, and then the flowers is the law of nature, but here the flowers together with the foliage were put forth at the same time. Not only the branches but even the trunk also bristled with the flowers, thus presenting a very magnificient array. For the ablative in स्कन्धात् see Comm. सिञ्जित is the tinkling or jingling of the anklets here. In support of the above-mentioned *Kavisamketa*, see what Mall. has quoted.

St. 27.–Prose order.—मधु: प्रवालोद्गमचारुपत्रे नवचूतवाणे समाप्तिं नीते (सति) सद्यः मनोभवस्य नामाक्षराणि इव द्विरेफान् निवेशयामास।

प्रवालोद्गमचारुपत्रे—प्रवालोद्गमः एव चारूणि पत्राणि यस्य। प्रवालोद्गम is practically equivalent to उद्गतप्रवाल. Cf. पात्रीकुर्वन्...... नेत्रकौतूहलानाम् Megh. The foliage is regarded as the feathers of the arrow. The mango-sprout is one of the arrows of Kama (चूतं च नवमल्लिका). Arrows had feathers and again they had the name of the archer engraved upon it. (Cf. बाणीक्षरैरेव परस्परस्य नामोर्जितं चापभृतः शशंसुः। Raghu VII. 38. and शृणु तावत्प्रहर्तुर्नामाक्षरणि etc. Vik. V.) Here the bees placed upon the sprout are represented as the letters upon the arrow. The simile is very appropriate and beautiful. Narayana remarks अक्षराणां मषीरूषितत्वेन वर्णसाम्यं संनिवेशसाम्यं चोत्प्रेक्षाहेतुः उत्तेजनवाजरचनादिभिः संपूर्णतां नीते हि शरे नामाक्षराणि लिख्यन्त इतिलोकप्रसिद्धः क्रमः समाप्तिंनीते इत्येतेनोक्तः।

सद्यः goes with निवेशयामास or with समाप्तिं नीते. The repetition of सद्यः in this verse also is perhaps intended to emphasize the quickness with which the whole situation was managed and the scene unrolled. V. l. सख्युः goes with मनोभुवस्य. Madhu arranged to exhibit the name of मदन on the arrows in black ink: the bees themselves were the letters in Madana's name inscribed on the arrows.

द्विरेफ–See com. on 35. The locative-absolute construction is not perhaps so necessary; it leaves no अधिकरण

for निवेशयामास thus it would be better to take it as अधिकरणे सप्तमी।

St. 21.–Prose order.—कर्णिकार वर्णप्रकर्षे सति निर्गन्धतया चेतः दुनोति स्म। प्रायेण गुणानां सामग्र्यविधौ विश्वसृजः प्रवृत्तिः पराङ्मुखी।

कर्णिकार—One would like to see this flower, so much, that alone can make us relish the true beauty of the simile. According to the unauthoritative information we have, it is a flower decked by Dame Nature in gorgeous colours, but curiously lacking in fragrance. (आकृष्टहेमद्युतिकर्णिकारम्। 53 below.) This of course is sure to grieve a feeling heart and set it thinking as to the discrepancies found in Nature.

सामग्र्यविधौ—In the completion of (merits.) Fate or Brahmdeva is averse to unite all the qualities in one individual. For the idea, cf. शशिनि खलु कलङ्कः कण्टकाः पद्मनाले युवतिकुचनिपातो पक्वता केशजाले। जलधिजलमपेयं पण्डिते निर्धनत्वम् वयसि धनविवेको निर्विवेकः विधाता॥चन्द्रे कलङ्कः सुजने दरिद्रता मुखाप्रसादः सधनेषु सर्वदा। विकाशलक्ष्मीः कमलेषु चञ्चला यशो विधातुः कथयन्ति खण्डितम्।

St. 29.–Prose order.—अविकाशभावात् बालेन्दुवक्राणि अतिलोहितानि पलाशानि वसन्तेन समागतानां वनस्थलीनां सद्यः (दत्तानि) नखक्षतानीव बभुः।

अविकाश etc. The palasa flowers were not fully blossomed but were buds, thus having a cureved apppearance. The fresh नखक्षतs when imprinted upon a fair skin are also red and curved; hence the comparison.

वनस्थली—The natural spots are represented as ladies. For the meaning of the word स्थली cf. स्थली अकृत्रिमा कृत्रिमा स्थला, स्थलंतूभयसाधारणम् ।.

Vasanta is here represented as the lover who has imprinted upon the ladies (the वनस्थलीs) the nail-marks. (Mentioned in Ratirahasya etc.) Cf. उपहितं शिशिरापगमश्रिया मुकुलजालमशोभत किंशुके । प्रणयिनीव नखक्षतमण्डनं प्रमदया मदयापितलज्जया ।. Rag. IX. 31.

St. 30.–Prose order.—मधुश्रीः लग्नद्विरेफाञ्जनभक्तिचित्रं तिलकं मुखे प्रकाश्य बालारुणकोमलेन रागेण चूतप्रवालोष्ठम् अलंचकार ।

Madhushri is here represented as a woman, and her decorations are being described in the terms of the decorations of ordinary women.

लग्नाः ये द्विरेफाः ते एव अञ्जनभक्तयः ताभिः चित्रम् ।. This goes with *tilaka*. This word is used paronomistically; it means the (1) mark of *kumkuma* on the forehead; (2) the *tilaka* flower. The bees were clinging to the *tilaka* flower, which thus presented an exact resemblance of the *kumkuma* mark with the collyrium by it. Now-a-days, one does not see this association of the colours on the fore-head of women. The guess that kasturika is mixed with *kumkuma* is not so happy, for we have the express mention of अञ्जन.

भक्ति cf. भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य । मुख has the double meaning of (*a*) face, and (*b*) the beginning. For this idea, compare--रक्ताशोकरुचा विशेषितगुणो बिम्बाधराल-

कः......आक्रान्ततिलकक्रियापि । तिलकैर्लग्नद्विरेफाञ्जनैः । सावज्ञेव मुखप्रसाधनविधौ श्रीर्माधवीयोषिताम् । Malavika. III. 5. also अलिभिरञ्जनबिन्दुमनोहरैः कुसुमपंक्ति निपातिभिरङ्कितः । न खलु शोभयति स्म वनस्थलीं न तिलकस्तिलकः प्रमदामिव॥ Raghu. IX. 41. This supports the theory of "dots" upon the mark, (as Hemadri also explains it in that fashion.

बालारुणकोमलेन–बालश्चासै अरुणः । सइव कोमलेन । Aruna here means the sun; he is really the charioteer of the sun The whole is an adjective of रागेण–which means (1) redness, and (2) the lack-dye which women generally apply to the lips. The sun is not regarded as the paint; but the tender ruddy light of the morning sun bears a good comparison to the redness. The mango blossom is regarded as the lip of the Vernal Beauty.

St. 31.–Prose order.—प्रियालद्रुममञ्जरीणां रजःकणैः विघ्नित-दृष्टिपाताः मृगाः मदोद्धताः मर्मरपत्रमोक्षाः वनस्थलीः प्रत्यनिलं विचेरुः ।

प्रियाल, as Amara tells us is called the राजदन also, and M. W. has "Chironjia Sapida" but this doesn't enlighten us much.

One of the effects of spring was to intoxicate the deer. They were besides blinded by the pollen of the Priyala flowers. So they continued to roam and that too against the wind thus inviting additional pollen to settle in their eyes!

विघ्नः एषां सजातः ते विघ्निता. मर्मर is what is called an onomatopoetic word. It is used for the rustling noise

created by dry leaves. Here they rustled beneath the tread of the deer's feet; the ground must have been strewn with the dry leaves, which gave place to the new foliage of the spring. Or, better rather the dry leaves dropped down as the deer fleeted past them fast; the leaves were already falling and the deer hastened their fall. It is not necessary though to stick to the convention of the leaves being dry only. It is not necessary to understand मर्मरवन्त: for मर्मर in the compound as M. does it. It can also be dissolved us: मर्मरेण (सहित:) य: पत्रमोक्ष:

St. 32.–Prose order.—चूताङ्कुरास्वादकषायकण्ठः पुंस्कोकिल: यत् मधुरं चुकूज तत् एव मनस्विनीमानविघातदक्षं स्मरस्य वचनं जातम्.

चूताङ्कुरस्य य: आस्वाद: तेन कषाय: कण्ठ: यस्य। कषाय is used in the sense of रक्त; (this is a synonym of लोहित in सुरभौ लोहितेन्यवत् of विश्व) but the connection between redness and sweet notes is difficult to unravel. Might it not be possible that *kashaya* may be taken in its literal sense of irritating (हिंसने) the throat supposing such irritation makes the cuckoo open out in unpremeditated song? See also Jagaddhara or केषरकषायकण्ठ: Mal. Madh.VII.

पुंस्कोकिल–It is the male of the cuckoo which generally sings. (Cf. Narayan's remarks.) This may also denote प्रागल्भ्य according to Malli.

मनस्विनी is the high-minded lady who sets a right value upon her self-respect वचन–to take this as the command of Madana is a little bit inappropriate; com-

mand issued in so melodious a tone! but sweet are the workings of love!

The ladies could not choose but give up their haughty temper and yield to their lovers, so powerful was the word of Kama. Cf. त्यजत मानमलं बत विग्रहै: न पुनरेति गतं चतुरं वयः। परभृताभिरितीव निवेदिते स्मरमते रमते स्म वधूजनः।...त्वां कामिनो मदन दूतिमुदाहरन्ति. Also–Rag. IX. 47.

St. 33.–Prose order.—हिमव्यपायात् विशदाधराणाम् आपाण्डरीभूतमुखच्छविनां किंपुरुषाङ्गनानां पत्रविशेषकेषु स्वेदोद्गमः पदं चक्रे।

विशदाधराणाम्–In the wintry season the lips get swollen and the biting chill cuts furrows into them. (Cf. व्रणगुरुप्रमदाधरदुःसहम् etc. Raghu IX. 28.) To prevent this ladies use wax-salve (even now this use of greasy substances holds on). Spring, of course, with its advent removed any necessity of this and thus the lips were clear (विशद) free from the substances that besmeared them. Or, simply, the lips were restored to their healthy condition, the swellings of the व्रण etc. having passed away.

आपाण्डरीभूतमुखच्छवीनाम्—The lustre of their face became palish. This, says M. was because of the disuse of the कुङ्कुम–of perfumed powders or cosmetics.

For किंपुरुष–See I. 14. पत्रविशेषक–Ornamental decorations on the body; these were drawn with musk, sandal and other fragrant substances. Beads of perspiration began to glisten amidst these as it grew hotter.

St. 34.-Prose order.—स्थाणुवनौकसः तपस्विनः ताम् आकालिकीं मधुप्रवृत्तिं वीक्ष्य प्रयत्नसंस्तम्भितविक्रियाणां मनसां कथंचित् ईशाः बभुवुः ।

स्थाणुवनम् ओकः येषाम्–Those who resided (practised penance) in the same penance grove as that of Siva.

आकालिकीम्—Mallinatha explains it as: समानकालावाद्यन्तौ यस्या । (and says: perishing as soon as it was born owing to its being born in a premature moment). The substitution of आकाल for समानकाल is according to Pan. V. I. 114. This gives the word the sense of "transitory" or "ephemeral." But this is not the sense the poet has in his mind. He means by it "untimely;" and thus the word must be derived from अकाल. (See M.)

विक्रिया is "a change," hence perturbation. Aruna remarks विक्रिया हर्षादिरतिवासिनरूपा, यदाहरम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान् पर्युत्सुकी भवति यत् सुखितोऽपि जन्तुः । तच्चेतसा स्मरति नूनमबोधपूर्वं भावस्थिराणि जननान्तरसौहृदानि ॥

The ascetics found it hard work to check the wild sallies of their mind. Not only do the hearts of youths but also of the ascetics with all their cant of self-control turn to the thoughts of love in spring.

St. 35.-Prose order.—आरोपितपुष्पचापे रतिद्वितीये मदने तं देशं प्रपन्ने द्वन्द्वानि काष्ठागतस्नेहरसानुविद्धं भावं क्रियया विवव्रुः ।

आरोपितं पुष्पचापं येन।. Who strung his flowery bow. Madana too was accompanied by Rati–that was a द्वन्द्व also. काष्ठागत etc. काष्ठागतः यः स्नेहरसः तेन अनुविद्धम् । fraught

with the essence of love that had reached its highest pitch- काष्ठा=उत्कर्ष from–काश् to shine.

भावं–The most simple meaning that can be attached to *Bhava* is विकारो मानसः (Amara)–the feelings of the mind. The feeling of love that surged in them, they manifested by actions (क्रियया). Mallinatha understands by it रत्याख्यंशृङ्गारभावम्। Rati is the Sthayibhava i.e.lasting or permanent statement, of Sringara, cf. विभावैरनुभावैश्च सात्विकैर्व्यभिचारिभिः। आनीयमानः स्वाद्यत्वं स्थायीभावो रसः स्मृतः।- Any book of rhetorics e. g. Sat. or D. R. The description which follows makes us speak here of *anubhavas* only. These are the outward indications of *bhava*. (Cf. अनुभावो भावबोधकः। etc.) We think that there is no necessity of all this here. If *anubhavas* are the indications of *bhava*, we must really rule them out of question for it is the word *bhava* we are concerned with. Again the express mention of the word क्रियया shows that *bhava* is to be taken to mean the "inward feelings." Aruna takes भावं to mean सम्भोगेच्छाम्।. Cf. आदाय चापिमधिरोपित षट्पदज्यं तस्मिन् हिमाचलमुपेयुषि पञ्चबाणे। वेलातिलंघि किमपि प्रणयातिरेकाद् द्वन्द्वानि लौल्यमभजन्त विमोहितानि॥ Par. Par. III.

St. 36.—Prose order.—द्विरेफः कुसुमैकपात्रे मधु स्वां प्रियाम् अनुवर्तमानः पपौ। कृष्णसारः च स्पर्शनिमीलिताक्षीं मृगीं शृङ्गेण अकण्डूयत।

द्विरेफः–This is a word for the bee (भ्रमर); as this has two रेफs in it, the new word द्विरेफ was coined. See Com. It is really a beautiful idea–this idea of the cup of a flower.

अनुवर्तमानः–Mallinatha says: अनुसरन्पपौ । तत्पीतशेषं पपौ । It is clear, therefore, tha thet akes *anusaran* with पपौ. A gallant bee of course! (cf. मदिराक्षि मदाननार्पितं मधु पीत्वा रसवत् । Raghu VIII. 68.) It may also be taken to mean "acting agreeably towards." Narayana remaks 'नागरिका ह्येकस्मिन्नेव पात्र संभृतं मद्यं वल्लभां पाययन्ति स्वयं चानुपिबन्ति'।

कृष्णसारः—A black spotted antelope. [कृष्णश्चासौ शारश्च– for the word is also written as कृष्णशार 'शारः शबलवातयोः। इति तालव्यादौ रभसः।)] The word is explained as कृष्णेन सारः।

The exquisite pleasure of touch is described here. It is well-known that we half close our eyes when we are enjoying some pleasure of touch. Cf. तमङ्कमारोप्य शरीरयोगजैः सुखैर्निषिञ्चन्तमिवामृतं त्वचि । उपान्तसंमीलितलोचनो नृपश्चिरा- सुतस्पर्शरसज्ञतां ययौ। Raghu II. 26. also Pururava's sensations when he finds Urvasi in his embrace. Act IV. Vikra- morvasiya.

St. 37.–Prose order.—रसात् करेणुः पङ्कजरेणुगन्धि गण्डूषजलं गजाय ददौ। रथाङ्गनामा अर्धोपभुक्तेन बिसेन जायां संभावयामास।

रसात्—Instead of this, it will be better if we read सरः. There is no particular necessity of mentioning this here only, Again सरः gives us the back-ground of the two scenes; it was the lake.

करेणु is the female elephant. Comp. for the idea: अयमचिरोद्गतपल्लवमुपनीतं **प्रियकरेणुहस्तेन**। अभिलषतुत ावदासवसुरभिरसं सल्लकीभङ्गम्। Vikram.IV. 23. गण्डूष is the mouthful of water.

रथाङ्गनामा–This is the *chakravaka* bird. चक्र+वाकः for चक्र was substituted रथाङ्ग and for वाक्—नाम and hence

the combination of रथाङ्गनामा. This pair of birds finds a prominent place among the birds of Sanskrit Literature. Only a single lotus leaf is sufficient to separate them at night, and they spend the whole of it in wailings. Morning finds them united again. Cf. चक्रवाकवधू: आमन्त्रयस्व सहचरम्। उपस्थितारजनी। शा० III. (Cf सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां ननु सहचरीं दूरे मत्वा विरौषि समुत्सुक:। Vikram IV. 20. The male bird proferred to his mate the remnant of the half-eaten lotus stalk. 'रथाङ्गनाम्नोरिव भावबन्धने बभूव यत्प्रेम परस्पराश्रयम्' रघु III. 24; निनाय...सहस्यरारुदवासतत्परा &c. V. 26; शशिनं पुनरेति शर्वरी दयिता द्वन्द्वचरं पतत्रिणम् रघु VIII. 5`. The sweet alliteration here may be noted (रेणु......करेणु द्ध.etc.

St. 38.–Prose order.—किंपुरुष:श्रमवारिलेशै: किंचित्समुच्छ्वासितपत्रलेखं पुष्पसवाघूर्णितनेत्रशोभं प्रियामुखं गीतान्तरेषु चुचुम्बे।

किन्नरs are the famous singers. The beloved of the *kimpurusha* was singing and thus he could not kiss her without marring the melody of the song. He waited expectantly and kissed her when she finished once and started upon another. The effort in singing gave rise to drops of perspiration which effaced partially the decorations on the face. समुच्छ्वासित–Loosened by being wet, hence disfigured; पत्रलेखा we have come across before. She had had much of पुष्पासव–wine drawn from flowers, the माध्वी of the three गौडी माध्वी य पैष्टीच Mam., or the wine was perhaps scented by flowers. The eyes reel through intoxication, cf. नयनान्यरुणानि घूर्णयन् etc. IV.

चुचुम्बे–The reading चुचुम्ब is better as चुम्ब् is in *Parsmaipada.* The doubts as the genuinity of Mallinatha's reading presuppose of course, the interpolation of चुचुम्ब as the synonym of चुचुम्ब; for had he read चुचुम्ब, he would not have offered the very word as its paraphase.

St. 39.–Prose order.—पर्याप्तपुष्पस्तबकस्तपोभ्यः स्फुरत्प्रवालोष्ठमनोहराभ्यः लतावधूभ्यः अपि तरवः विनम्रशाखाभुजबन्धनानि अवापुः।

Here the creepars and the trees are described as embracing one another. The trees being longer in height, they had to stoop down their branches to clasp themselves in an embrace from the tender creepers.

पर्याप्त–Fully-developed ; large. The clusters of full-blown flowers are the breasts ; the throbbing red foliage the lips. *Api* is used to show the infiuence of love over inanimate objects even. Of course, we, with our advance in knowledge, know that trees have consciousness and all that. But the poet who imagined them to be like human beings shall of course have his delight lessened if he finds them really animate. It is the imaginative aspect of the verse that pleases us most, not the scientific. Narayana remarks संनिहिते हि प्रियतमे वधूनां स्तनपूर्ति रधस्फुरणंच भवति। कामशास्त्र प्रसिद्धश्चोयमर्थः।

St. 40.–Prose order.—अस्मिन् क्षणे हरः श्रुताप्सरोगीतिः अपि प्रसंख्यानपरः बभूव। विघ्नाः हि आत्मेश्वराणां समाधिभेदप्रभवः न जातु भवन्ति।

श्रुताः अप्सरसां गीतयः येन सः—He who had heard the songs of the *Apsars.* From the use of *api* one would

naturally infer that these *Apsars* were entrusted with the task of luring Hara on into the meshes of Kama. But we do not find any reference to their being employed in this case. The word may refer to the किंपुरुषाङ्गनाऽ in 38 above. In Indra's speech we find that he had got the *Apsars* as his spies in this case also: and possibly these also may be referred to here. Narayana suggests that these nymphs might have been waiting upon Siva, as they would wait upon other gods 'अत्रोप्सरसां सेवार्थमागमनं नान्यमुनिसंनिधाविवचित्तक्षोभविधानार्थम्। भगवत्सेवायाः सर्वसुरसाधारणत्वादप्सरसामुपस्थानम् ।.

प्रसंख्यानपरः-This word *prasamkhyana* literally means "enumerating"—and has developed by stages into "deep meditation." Some derive it from चक्ष् with प्र and सम् in ख्या being regarded to be used in the conjugational tenses only. (संपूर्वस्य ख्यातेः प्रयोगो नास्ति।). 'तदेव रजोलेशमलोपेतं स्वरूपप्रतिष्ठं सत्वपुरुषान्यथाख्याति मात्रं धर्ममेघाख्य ध्यानोपगमं भवति। तत्प्रसंख्यानमिति आचक्षते ध्यायिनः'।. विघ्नाः—विहन्यतें एभिः। The gender of the word may be noted by Marathi speaking students.

आत्मेश्वर—Lord of (his) self. भेद means "the breaking" and hence "disturbance" समाधि is from सम् + आ + धा resting your mind on a particular object-the soul: concentrating upon the soul. Nothing could make Siva swerve from the Samadhi he was engrossed in.

St. 41.-Prose order.—अथ लतागृहद्वारगतः वामप्रकोष्ठार्पितहेमवेत्रः नन्दी मुखार्पितैकाङ्गुलिसंज्ञया एव गणान् मा चापलाय इति व्यनैषीत्।

लता एव लतामयं वा गृहं लतागृह. Hara was absorbed in his meditation, enclosed by a bower of creepers; and *Nandi* was the *pratihari* or the door-keeper. He is represented here as having a human or god-like form. He is commonly known as the vehicle of Siva. He is an अंश of Siva and son of Salamkayana Muni [(महेश्वरः) सुन्दरं तु परं रूपं धृत्वा दृष्टिसखावहम्। शालंकायनपुत्रत्वं योगमायामुपाश्रितः[In another कल्प he was the son of शिलादमुनि. (शिलादं तात तातेति प्राह नन्दी पुनः पुनः।). The name is also applied to a class of शिवगण—आद्यः कनकनन्दी च गिरिकाख्यो द्वितीयकः। सोमनन्दी तृतीयस्तु विज्ञेया-नन्दिनस्त्रयः॥

वामेप्रकोष्ठे अर्पितं हेमवेत्रं येन।–Who placed the golden cane (staff) upon the left fore-arm.. His right-hand was busy as we see, and hence the transfer of places. प्रकोष्ठ is the portion of the arm below the elbow (प्रकोष्ठः कूर्परादधः।) Cf. कनकवलयभ्रंशरिक्तप्रकोष्ठः। How could the staff rest upon the fore-arm?

मुखे अर्पितायाः एकस्याः अङ्गुलेः संज्ञया।. This is a very common gesture-the placing of the अङ्गुलि upon the mouth. Cf. संवृतमुखन्यस्तहस्तदत्तशब्दनिवारणसंज्ञाः। Kadambari. Nandi feared that the ganas might catch the amorous element of the atmosphere and thus disturb Siva. The instruction too is given mutely.

St. 42.-Prose order.—निष्कंपवृक्षं निभृतद्विरेफं मूकाण्डजं शान्तमृगप्रचारं सर्वम् एव काननं तच्छासनात् चित्रार्पितारम्भम् इव अवतस्थे।

Not only did Nandi's command put a stop to the frivolity of the *ganas* but the reign of Kama seemed to have come to an end. These trees, and beasts, and birds–all those that were a moment ago revelling in the sports of or dalliances of love, now stood absolutelystill.

Kalidasa is not adhering strictly to that classification which Mallinatha has before him. He thinks that the bees are स्वेदजऽ etc. and is also supported by Manu I. 43-46. (Cf. नृगवाद्या जरायुजाः । स्वेदजा: कृमिदंशाद्याः पक्षिसर्पादयोऽण्डजा: । उद्भिदस्तरुगुल्माद्या: ।) Instead of keeping an eye upon this classification, it is more probable that Kalidasa was pointing out the contrast between the previous verses and this verse, between the situation depicted in both. In the preceding verses each of these figures, the trees, the bees, the birds, the beasts. It may be also an illustration of the *Kakataliyanyaya* that he lighted upon this peculiar order of ascending consciousness.

चित्रर्पितारम्भ...cf. Raghu II. 31. सक्ताङ्गुलि: सायकपुङ्ख एव चित्रार्पितारम्भ इवावतस्थे । आरम्भ here means "actions." The Trivendrum edition reads चित्रार्पितारण्यं but it can be hardly poetic to compare कानन with अरण्य.

St 43.–Prose order.—काम: प्रयाणे पुरःशुक्रम् इव तस्य दृष्टिप्रपातं परिहृत्य प्रान्तेषु संसक्तनमेरुशाखं भूतपतेः ध्यानास्पदं विवेश ।

प्रयाणे पुरः शुक्रम् इव––This can be explained in two ways: पुर:स्थित: यः शुक्रः or (2) पुरोगतः शुक्रे यस्मिन देशे तम् देशम्

As the quotations show that it is the custom to avoid the planet Venus in the front, while starting upon expedition. M. quotes: प्रतिशुक्रं प्रतिबुधं प्रत्यंगारकमेव च । अपि शक्रसमो राजा हतसैन्यो निवर्तते । Narayana remarks 'प्रयाणे हि पुरःशुक्रः प्रतिषिद्धो मुहूर्तशास्त्रे आग्नेयाद्यास्तारकाः साभिजित्काः प्रागोद्याशासंस्थिताः सप्त सप्त । यस्यां तिष्ठेत् दिश्यमुष्यां यात्रापुसां प्राणमानार्थहन्त्री ।.

दृष्टेः प्रपातम् (प्रपत्यतेऽस्मिन्). The place where upon an eye may alight or it may be taken to mean simply the "full (range) of his eye."

भूतपति is the lord of the creation. Kama somehow managed to pass beneath the very near of Nandi, the vigilant door-keeper. He found good shelter that may screen him from the sight of Siva. The Namerus are the छायावृक्षऽ (छायावृक्षो नमेरुः स्यात् ।) and hence the umbrageous trees afforded a secure hiding-place. They were planted on all sides of the bower.

St. 44.–Prose order.—आसन्नशरीरपातः सः शार्दूलचर्मव्यावधानवत्यां देवदारुद्रुमवेदिकायाम् आसीनं संयमिनं त्रियम्बकं ददर्श।.

The doom was approaching, and Kama seems to have hurled himself head long into the abyss of death. आसन्नः शरीरस्य पातः यस्य । शार्दूलस्य चर्मणा व्यवधानवत्याम्. When speaking of bare ground, we say अव्यवधाना भूमिः—व्यधान is something that comes between the ground and the sitter, hence something to cover the ground with. Hara was seated upon a raised alter under the shade of the Devadara trees; this would seem somehow inacongruous with the preceeding. It was a *latagriha*, we must remember

and no such huge tree as a devadara would be in that bower. It may be that the *vedika* was made of the wood of a devadara tree.

त्रियम्बकम्—It has been supposed that this was done through the exigencies of metre. But the critics who held this view did not perceive that it was easy for Kalidasa to escape the difficulty by using the proposed emendation त्रिलोचनम्. As Patanjali tells us, it (त्रियम्बक) is a word used in the Vedas. (Commenting on the Vartika इयङादिप्रकरणे तन्वादीनां छन्दसि बहुलम्। "तन्व पुषेम......... त्र्यंबक यजामहे, त्रियम्बकं यजामहे।") There were many such Vedic usages in Kalidasa, e. g. that peculiar cutting in twain of the periphrastie perfect and so on. This may help us in finding out the date of Kalidasa. It may be that he lived in a time when the Vedic usages had not completely died out but were still in vogue. Mallinatha is so sure about the genuinity of the reading that he calls those who suggest त्रिलोचनम् as साहासिक.

Now about the derivation of the word: (1) त्रिषु अम्बकमस्येति! ; (अम्बकं नयनं दृष्टिः !)(2) त्रयाणां लोकानाम् अम्बकःपिता । (3) त्रीन् वेदान् अम्बते शब्दायते वा। (4) त्रिषु लोकेषु कालेषु क अम्बः शब्दः वेदलक्षणः यस्ये-ति। ; (5) त्रयः अकारोकारमकारा अम्बाः शब्दाः वाचकाः यस्येति। (6) त्तिस्रोऽम्बाः द्यौर्भूम्यापो थस्यइति भारतम्। .

Vyakhyasudha.

The third eye is ominious here: it is the very eye which will reduce Madana to ashes. For the creation account of the third eye, see Anusasanparava: once

not be of a deer at all ; it may be, we think, that favourite hide of the elephant that has earned Siva the denomination of कृत्तिवासा.: Kalidasa mentions it very often. The hide we suppose was worn about the shoulders and it was tied by knots lest it may slip down ; this seems probable as it was in contact with the dark lustre of the throat.

St. 47.-Prose order.—किंचित्प्रकाशस्तिमितोग्रतारैः भ्रूविक्रियायां विरतप्रसङ्गैः अविस्पन्दितपक्ष्ममालैः अधोमयूखैः नेत्रैः लक्ष्यीकृतघ्राणम् ।

किंचित्प्रकाशाः स्तिमिताः उग्राः च ताराः येषाम् । The pupils of the eyes emitted a faint light, as the eyes were only half-closed ; they were again motionless and hence appeared terror-inspiring. The motions of the eyebrows were also brought to a stand-still : the eye-lashes too lay still . The rays that shot from the eyes were centred upon the tip of the nose. This is a very favourite attitude or posture of ascetics when practising meditation. Cf करणान्यबहिष्कृत्य स्थाणुवन्निश्चलात्मकः । आत्मानं हृदयेध्यायेन्नासाग्रन्यस्तलोचनः । Quoted from Yogasara by M : also समं कायशिरोग्रीवं धारयन्नचलं स्थिरः । संप्रेक्ष्य नासिकं स्वं दिशश्चानवलोकन्. Gita. VI. 13.

St. 48.-Prose order.-अन्तश्चराणां मरुतां निरोधात् अवृष्टिसरम्भम् अम्बुवाहम् इव.अनुत्तरङ्गम् अपाम् आधारम् इव । निवातनिष्कम्पं प्रदीपम् इव ।

अन्तः चरन्तीति ।-These vital breaths are five in number, हृदि प्राणो गुदेऽपानः समानो नाभिसंस्थितः । उदानः कण्ठदेशस्थो व्यानः सर्वशरीरगः ।. For further discussion on the enumeration of these, compare Hemadri on VIII. 12 of Raghu. Compare : अमरः प्रणिधानयोग्यया मरुतः पञ्च शरीरगोचरान् । also अपाने

जुह्वति प्राणं प्राणेऽपानं तथापरे। प्राणपानगतीरुध्वा प्राणायामपरायणाः। अपरे नियताहाराः प्राणा प्राणेषु जुह्वति I. Gita IV. 29-30. According to Mallinatha, the simile of the cloud stands for प्राणनिरोध and so on (see com.) But this may not necessarily be the intention of the poet. The only thing he wants to convery is: भगवान्हि निःशब्द (cloud) श्वासप्रत्यासरहितो (store of water) निस्पन्दिश्च (the lamp). The similes are no doubt exceedingly beautiful. The first of thess may have been suggested by the dark hide which he wore, cf. मेघदूत......नृत्यारंभे हर पशुपते: etc. For the second see, सुप्तमीन इव ह्रद: । Raghu I. अपाम् आधार may be a reservoir of water: it can also be taken to refer to the sea which will suggest the magnanimity of Siva. The third may perhaps owe its origin to the following from Bhagvadgita. यथा दीपो निवातस्थो नेङ्गते सोपमा स्मृता । योगिनो यतचित्तस्य युञ्जतो योगमात्मनः। Aruna remarks.–' अत्राध ऊर्ध्वं तिर्यक् च त्रायोर्गतित्रयनिरोधादुपमानत्रयोपपत्तिः वृष्टेःसंरम्भः यस्य नास्ति स अवृष्टिसंरंभः। उद्गतः तरङ्गः यस्य यस्मात् सः उत्तरङ्गः स न भवतीति अनुत्तरङ्गः तम् ।

St. 49.–Prose order.—कपालनेत्रान्तरलब्धमार्गैः शिरस्तः उदितैः ज्योतिःप्ररोहैः बालस्य इन्दोः मृणालसूत्राधिकसौकुमार्यां लक्ष्मीं ग्लपयन्तम् ।

कपालनेत्रान्तर–etc. The word कपाल here refers not to Siva's own कपाल as Dr. Karmarkar seems to have taken, but to the skull of ब्रह्मदेव which Siva carries upon his head as an ornament. (Cf. कपालमेवामलशेखरश्रीः VII. 32) This skull of course had two eye-holes; the rays that proceeded from the ब्रह्मरन्ध्र were first obstructed by this skill; but they found an outlet through the eye-holes and usht

Parvati in jest closed with her hands the two eyes of Siva: consequently the whole of the universe became blind. When all the creatures had been thus reduced to a miserable plight, a third eye appeared on the forehead of Siva and its flames burnt down the Himalaya who was standing before him. Himalaya was afterwards revived by Siva.

St. 45.–Prose order,—पर्यङ्कबन्धस्थिरपूर्वकायम् ऋज्वायतं संनमितोभयांसम् उत्तानपाणिद्वयसंनिवेशात् अङ्कमध्ये प्रफुल्लराजीवम् इव।

पर्यङ्कबन्धेन स्थिरः पूर्वकायः यस्यः।—According to Mallinatha, पर्यङ्कबन्ध is the वीरासन which he describes by quoting from Vasishta; "एकं पादमथैकस्मिन्विन्यस्योरौ तु संस्थितम्। इतरस्मिंस्तथैवोरुं वीरासनमुदाहृतम्।" and also Yogasara: उत्तानिते करतले करमुत्तनितंपरम्। आदायाङ्कगतं कृत्वा ध्यायेयस्तस्य सोऽन्तरम्।." The upper half of Siva's body was upright and motionless; the shoulders were drooping a little; and the palms turned upwards were placed on the lap. There are also other senses attached to this word: (1) पर्यङ्क=उत्तरासङ्ग—an upper garment or piece of cloth worn round the loins (वैकक्षमुत्तरासङ्गः प्रोक्ता बृहतिका तथा। पर्यस्तिका परिकरः पर्यङ्कश्चेति कथ्यते।.) Medini quoted in Vyakhyasudha: पल्यङ्को मञ्चपर्यङ्कवृषीपर्यस्तिकासु च। and वृषी is defined as व्रतिनामासनम् by Amara. The stanza from Mrichchhakatika makes us incline to that piece of cloth theory: पर्यङ्कग्रन्थिबन्धद्विगुणितभुजगाश्लेषसंवीतजानोरन्तः प्राणावरोधव्युपरतसकलज्ञानरुद्धेन्द्रियस्य। आत्मन्यात्मानमेव व्यपगतकरणं पश्यतस्तत्त्वदृष्ट्या शंभोर्वः पातु शून्येक्षणघटितलयब्रह्मलग्नः समाधिः I. 1.

The reddish palms turned upwards appeared like red lotuses. प्रफुल्ल cf. अनुपसर्गात्फुल्लक्षीबकृशोल्लाघाः । etc. Pan VIII. 2. 55. (कथं तर्हि लोध्रद्रुमं सानुमतः प्रफुल्लमिति । फुल्ल विकसने पचाद्यच् । सूत्रं तु फुल्तादिनिवृत्त्यर्थम्. S. K.)

This verse is the first of the six verses that describe Siva. All the accusatives therein qualify त्रियम्बकम् above. Thus they constitute what is technically known as कुलक. Cf. द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम् । कलापकं चतुर्भिः स्यात्तदूर्ध्वं कुलकं स्मृतम् ।.

St. 46.–Prose order.––भुजङ्गमोद्वद्धजटाकलापं कर्णावसक्तद्विगुणाक्षसूत्रम् कण्ठप्रभासङ्गविशेषनिलां ग्रथिमतिं कृष्णत्वचं दधानम् ।.

Mallinatha's reading as is evident, is भुजङ्गमोद्बद्ध...; for he says: " उन्नमय्य बद्धः " and this cannot be the paraphrase of उन्नद्ध. Annotators seem to have overlooked this. His reading no doubt is good. The mass of matted hair was tied upward by a serpent, who, according to Cha. was वासुकि. (भुजं वक्रं गच्छति इति भुजङ्गमः ।) There was no instant need of the rosary of अक्षs; it was therefore passed round the ear twice and remained pendant (M), or it may have fitted in absolutely. कर्णे अवसक्तं द्विगुणम्—द्वौ गुणौ वीरवृत्ती यस्य अक्षसूत्रं यस्य तम् ।.

It is but a well-known fact that Siva's throat is dark (cf. नीलकण्ठः) and the skin which he wore on his body was enhanced in its blackness by this additional नीलत्व of Siva's throat. Mallinatha explains कृष्णत्वचं as कृष्णमृगाजिनम्. This may not be the correct explanation. The skin may

तथाभूतं समाधिनिष्ठम् or तेन प्रकारेणोपविष्टम्—Sitting in an awe-inspring posture. अयुग्मनेत्र-One who has not got a pair of eyes that is one who has three eyes-शिव. It was impossible even to *think* of doing him any injury much less to engage in a fighting contest with him. अधृष्य-one that cannot be assailed. Cf. "सा दुष्प्रधर्षा मनसापि हिंस्रैः" रघु II. 27.

अदूरात्—समीपे "दूरान्तिकार्थेभ्यो द्वितीया च" इति पञ्चमी । साध्वसेन भयेन (भीतिर्भीः साध्वसं भयम्" इत्यमरः) सन्नौ कम्पमानौ शिथिलौ वा हस्तौ यस्यसः सन्न-benumbed or drooping.

चापमपि—That an arrow slipped from his hand was quite insignificant but a warrior is never expected to be so stupified as to lose the sight of the fact of his bow slipping from his hand. But मदन was too unnerved even to notice it. Cf स कामस्तद्दर्शनेन करतलविधृतकार्मुकः कर्तव्यमपरम-जानन् क्षणमालिखित इव भयादतिष्ठत् । पार्व० परि०

St. 52.–Prose Order.—अथ अस्य निर्वाणभूयिष्ठं वीर्यं वपुर्गुणेन संधुक्षयन्तीव वनदेवाभ्यामनुप्रयाता स्थावरराजकन्या अदृश्यत ।

Just at this time पार्वती appeared on the scene and her charms were quite irresistible and मदन thought that he had still a chance of winning victory over शिव. वीर्य–(Spirit, prowess) is here identified with fire. This fire had been almost extinguished but it was enkindled by पार्वती's beauty.

निर्वाण भूयिष्ट-can be dissolved as निर्वाणेन भूयिष्ठं बहुलम् (full of) that is नष्टप्रायम् or निर्वाणं भूयिष्ठं यस्मिन् or यस्य

the greater part of which was almost extinguished. "निर्वाणोऽवाते निर्वातस्तुगतानिले" the p. p. of वा with निर् is निर्वाण । when wind is not the subject; when it means anything connected with the wind the form is निर्वात.

वपुर्गुण–The excellence (गुण) of her body. संधुक्षयन्ती the word is quite appropriate as वीर्य is identified with fire. वनदेवताभ्याम्–They are the two friends already referred to in I. 58. Their names are given as विजया and मालिनी by अरुणगिरि or जया and विजया by others. They were two sylvan deities. In VI. 39. the poet says "योषितो वनदेवता:" so that all the damsels on the हिमालय, were sylvan deities 53–56. अशोकनिर्भर्त्सितपद्मरागं आकृष्टहेमद्युतिकर्णिकारं मुक्ताकलापीकृतसिन्धुवारं वसन्तपुष्पाभरणं वहन्ती । (53).

स्तनाभ्यां किंचिदिवावर्जिता तरुणार्करागं वासो वसाना पर्याप्तपुष्पस्तबकावनम्रा पल्लविनी संचारिणी लता इव (स्थिता) । (54).

स्थानविदा स्मरेण न्यासीकृतां कार्मुकस्य द्वितीयां मौर्वीमिव (स्थितां) नितम्बात् स्रस्तां केसरदामकाञ्चीं पुनः पुनः अवलम्बमानाम् (55).

सुगन्धिनिश्वासविवृद्धतृष्णं बिम्बाधरासन्नचरं द्विरेफं संभ्रमलोलदृष्टिः लीलारविन्देन प्रतिक्षणं निवारयन्ती (56).

These verses describe Parvati's appearance. She had not put on any golden ornaments but had worn the different flowers of the season. These were so beautiful that they far surpassed in beauty ornaments made of gold, pearls or gems. Thus the अशोक flowers surpassed the rubies, the कर्णिकार, gold, and the सिन्धुवार, pearls. अशोकैः निर्भर्त्सिताः पद्मरागाः (rubies) येन तत् । आकृष्टा हेम्नः द्युतिः यैः

issued forth. It is ridiculous to suppose that Siva wore a row of skulls upon his head. We should not be misled by the presence of the word ब्रह्म in both ब्रह्मशिरः संबन्धि (or ब्रह्मकरोटी) and ब्रम्हरन्ध्र । B. The first ब्रह्म of course refers to Brahmadeva; and the 2nd (involving that long technical elaborate explanation) to that aperture on the crown of the head which is said to be extremely brilliant, and is connected with the सुषुम्ना. Yogins, with restrained breaths kindle the fiery energy in them make it pass through the कुण्डलिनी, then through the central vein, सुषुम्ना and then carrying it successively through the naval region, the heart and the middle of the eye brows, finally cause it to issue out of the Brahmarandhra, (Kale). See Pat. Yog. S. III. 32. and Com. on it. Cf. Kadambari 'अधोमुखहरशिरः कपालमण्डलाकारेण मोक्षद्वारकलशकान्तिना स्तनयुगलेनैकहंसमिथुनसनाथमिव गङ्गां महाश्वेतांददर्श . The rays which shot up thus naturally came in conflict with those of the digit of the moon and vanquished them successfully.

St. 50.–Prose order.—नवद्वारनिषिद्धवृत्ति समाधिवश्यं मनः हृदि व्यवस्थाप्य क्षेत्रविदः यम् अक्षरं विदुः तम् आत्मानम् आत्मनि अवलोकयन्तम् ।

नवभ्यो द्वारेभ्यो निषिद्धा वृत्तिः यस्य—The tendency of the mind towards the nine gates of the body was checked. These are: two eyes, two ea... ...e two holes of the nose, the mouth, the organs of gener... n and evacuation. Cf. द्वे श्रोते द्वे चक्षुषी द्वे नासिके च मुखमेकमिति शीर्षस्थानि सप्त द्वे पायूपस्थे अधःस्थे इति नव च्छिद्ररूपाणि द्वाराणि देहे सन्ति । and also नयनश्रवणे द्वे द्वे नासिके वदनं तथा । पायूपस्थौ च देहेऽस्मिन्नवद्वाराणि

देहिनाम्।. The mind of an ascetic who is practising Samadhi must be subjective (अन्तर्मुख) and not objective. Thus it was concentrated upon the self in the हृद् or हृदयाकाश or as M. puts it हृदयाख्यमधिष्ठानम् (cf. Vasistha) यतो निर्याति विषयान्यस्मिंश्चैव प्रलीयते । हृदयं तद्विजानीयान्मनसः स्थितिकारणम्।).

क्षेत्रविद :–Comp. the following from Gita. XIII. इदं शरिरं कौन्तेय क्षेत्रमित्यभिधीयते। एतद्यो वेत्ति तं प्राहुः क्षेत्रज्ञ इति तद्विदः ....महाभूतान्यहंकारो बद्धिरव्यक्तमेव च । इन्द्रियाणि दशैकं च पञ्च चेन्द्रियगोचराः । इच्छा द्वेषः सुखं दुःखं संघातश्चेतना धृतिः । एतत्क्षेत्रं समासेन सविकारमुदाहृतम् ।. If this is क्षेत्र, the persons who have got a knowledge of it, of course, know that it is perishable and thus they come to know of the imperishability (अक्षरत्व) of the soul. The word can also be taken to mean "those who know the above difference between क्षेत्र & क्षेत्रज्ञ (cf. क्षेत्रक्षेत्रज्ञयोर्ज्ञानं यत्तज्ज्ञानं मतं मम ।)

अक्षरम्—न क्षरति न चलति प्रधानत्वात्। अक्षरं परमं ब्रह्म ।. Gita. VIII. 3. also क्षरः सर्वाणि भूतानि कूटस्थोऽक्षर उच्यते । यस्मात्क्षरमतीतोऽहमक्षरादपि चोत्तमः। अतोस्मि लोके वेदे च प्रथितः पुरुषोत्तमः। Gita.

For the expression आत्मनि आत्मानम् अवलोकयन्तम्, cf. आत्मन्यात्मानमेव व्यपगतकरणं पश्यतः etc. Mrich. I. and यत्रोपरमते चित्तं निरुद्धं योगसेवया । यत्र चैवात्मनात्मानं पश्यन्नात्मनि तुष्यति । Gita. VI. 20.

St 51.–Prose order.—तथाभूतं मनसाप्यधृष्यमयुग्मनेत्रम् अदूरात्पश्यन् स्मरः साध्वससन्नहस्तः स्वहस्तात् स्रस्तं शरं चापमपि नालक्षयत् ।

बिम्बाकार: बिम्बतुल्य: अधर: बिम्बाधर (मध्यमपदलोपि०) तस्य आसन्ने चरति इति। संभ्रमेण लोला दृष्टिर्यस्याः सा। लीलारविन्द a lotus for pleasure or sport taken in hand just to add grace. Cf. "कश्चित्कराभ्यामुपगूढनालमालोलपत्राभिहतद्विरेफम्। रजोभिरन्तः परिवेषबन्धि लीलारविन्दं भ्रमयांचकार" रघु VI. 13. also "लीलाकमलपत्राणि गणयामास पार्वती" infra VI. 84. हस्ते लीलाकमलमलके बालकुन्दानुविद्धम्..." मेघ० II. 2. अत्रान्तरे हरमुपासितुमभ्ययासीद्वासन्तिकप्रसवकल्पितमण्डनश्रीः। शृङ्गारवीरतपसामधिदेवतेव साकं सखीभिरवनीधरराजकन्या। पार्वती। ० परि०

57. सर्वावयवानवद्यां रतेः अपि ह्रीपदम् आदधानां तां वीक्ष्य पुष्पचापः जितेन्द्रिये शूलिनि स्वकार्यसिद्धिं पुनः आशशंसे।

सर्वावयवानवद्याम्-सर्वेषु अवयवेषु अनवद्यां निर्दोषाम् (वद्य praiseworthy and अवद्य is "not praiseworthy" अनवद्य therefore would mean faultless.) "अवद्यपण्यवर्यागर्ह्यपणितव्य निरोधेषु" पाणि० III— Faultless in all limbs.

रतेः अपिह्रीपदमादधानाम्--कामदेवेन सह तत्रागतायाः देवकामपत्न्याः अपि लज्जां विरचयन्तीमिव। पार्वती with her own grace put to shame the beauty of रति. ह्रीपद- the object i.e. cause of shame. v.l. ह्रीतिम् shame; v.l. ह्रीमतिम् sense of shame लज्जाबुद्धिम् पुष्पचापः-पुष्पमेव चापं यस्य one with a flowery bow, in contrast with शूलिनि (the holder of the trident.) These two epithets respectively explain why काम had lost hope of success. Trivendrum ed. reads पुष्पकेतुः but this is not an usual epithet of मदन who is called मकरकेतुः।

आशशंसे--श्रद्दधे। entertained hopes for जितेन्द्रिये--जितानि इन्द्रियाणि येन तस्मिन्। and therefore very difficult to be tempted by passion.

58. भविष्यत: पत्त्यु: शंभोः प्रतिहारभूमिम् उमा च समाससाद। सच परमात्मसंज्ञं परं ज्योति: अन्तर्दृष्ट्वा योगात् उपारराम।

The use of च—च shows that the actions referred to took place at one and the same time. It was merely by chance that पार्वती arrived just when शिव had concluded his meditation.

प्रतिहार—door ; प्रतिह्रियते इति। where one is detained before being allowed to enter.

परं ज्योतिः—is called परमात्मन् in order to distinguish it from the individual soul. He is also called पुरुषोत्तम. उत्तमः पुरुषस्त्वन्यः परमात्मेत्युदाहृत:। यो लोकत्रयमाविश्य बिभर्त्यव्यय ईश्वर:। यस्मात्क्षरमतीतोऽहमक्षरादपिचोत्तमः अतोऽस्मि लोके वेदेच प्रथित: पुरुषोत्तमः" गीता XV. 17-18 योग is here used in the sense of ध्यान which is defined as "तत्र प्रत्ययैकतानता ध्यानम्" that is the state of having only one obiect present to the mind to the absolute exclusion of every other thought.

उपारराम—रम् with उप+आ takes परस्मैपद by "व्याङ्परिभ्यो रम: इति परमैपदम्"

अन्तः हृदयकुहरे in the cavity of the heart.

59. ततः शनैः कृतप्राण विमुक्तिः भुजंगाधिपतेः फणाग्रैः कथंचित् अधः धृतभूमिभागः ईशः निबिडं पर्यङ्कबन्धं विभेद।

The meditation was over and शिव relaxed his tight posture and assumed an easy and comfortable one. शिव

तादृश्यानि कर्णिकाराणि यस्मिन्--आकृष्टा आहृता-appropriating or bearing v. l. आकुष्ट would mean निन्दित surpassed, derided.

मुक्ताकलापः-a pearl necklace. मुक्ताकलापीकृतानि मुक्ताकलापतां प्रापितानि सिन्धुवारकुसुमानि यस्मिन्। सिन्धुवार is the निर्गुडी flower. Cf. सुपुष्पितान् तु पश्यैतान्कर्णिकारान्समंततः। हाटकप्रतिसंच्छन्नान्नरान्पीताम्बरानिव ॥ Rama. Kis. K. I. also कर्णेषु योग्यं नवकर्णिकारं चलेषु नीलेष्वलकेष्वशोकम्' ऋतसं॰ VI. 5. (54) किंचिदिव-इव is an explative here for पार्वती was actually bent down by her breast.

तरुणस्य अर्कस्य रागः (redness) इव रागः यस्य तत्। अत्रारुणाम्बरधारणं वसन्तोचितम्। red garment is said to be proper for the spring season. तरुणार्करागमिति वसन्ते स्त्रीणां रक्तं वासः-अरुणगिरि cf. "अरुणरागनिषेधिभिरंशुकैः" रघु IX. 43. कुसुम्भरागारुणितैः-दुकूलैः ऋतुसं॰ VI. 4.

न्यासः-a deposit. स्थानं वेत्तीति स्थानवित्। स्थान refers to the hips of पार्वती which was the proper place for the girdle as it would greatly assist in exciting passion. Cf. व्याजार्धसंदर्शितमेखलानि " रघु XIII 42. This verse is quoted in काव्य॰ प्र॰ with the reading "द्वितीयमौर्वीमिव" as an instance of the fault "अविमृष्टविधेयांश" the non-mention of the emphatic prominently. Here द्वितीय is emphatic and should not have been compounded. उद्योत remarks अत्र द्वितीयत्त्वमात्रमुत्प्रेक्ष्यम्। मौर्वीं द्वितीयाम् इति तु युक्तः पाठः। स्थानविदा स्वास्त्रभूता पार्वत्येव स्वीयमौर्वीस्थापनस्थानं इति जानता मन्नाशेऽपि अनयैव शिवं वशीकरिष्यामि इति जानता वा। आश्रयगुणप्रकर्षेणाधेयगुणप्रकर्ष इति योग्यमिदं स्थानमिति जानता वा। अत्र मौर्वीपदादेव कार्मुकसम्बन्धे लब्धे कार्मुकमपुष्टम्. नारायण defends the reading द्वितीयमौर्वीम् and says समासान्तर्गतत्वेऽपि कविशक्त्या द्वितीयात्त्वप्रतिपत्तेः सुलभत्त्वात्। न

चात्र द्वितीयात्त्वमात्रमुत्प्रेक्ष्यम् अपि तु स्मरेण न्यासीकृतत्त्वं द्वितीयात्त्वं मौर्वीत्वं च। तत्र मौर्वीत्वोत्प्रेक्षयैव तदितरोत्प्रेक्षासिद्धिरिति मौर्वीत्वमेवात्र विधेयांश इति विनामृष्टविधेयांशत्वदोष:

पर्याप्तपुष्पस्तबकावनम्रा—पर्याप्त ample large. This epithet can be appropriately applied both to the breasts of पार्वती and to the पुष्पस्तबक v. l. in the Trivendrum edition सुजात in place of पर्याप्त is not so appropriate आवर्जिता cf. "स्तोकनम्रास्तनाभ्याम्" मेघ II. 22. सञ्चारिणी—as पार्वती was moving, she is said to resemble a moving creeper. Cf. "गिरिरिवगतिमान्"–विक्रम III. 3. Her breasts resemble bunches of flowers and the red garment to the red foliage. The reading पल्लविता for पल्लविनी means the same thing—richly covered all over with red foliage.

(55.) पार्वती was wearing a girdle of बकुल flowers. The girdle being rather loose slipped down her hips as she was walking and she had to hold it again and again by her hand to put it in its right place. The poet says that the girdle was as it were a reserve string to the bow of मदन and मदन deposited it with पार्वती. The idea is, that the girdle greatly added to the extraordinary beauty of पार्वती.

(56). सुगन्धि—शोभनो गन्धो यस्य स सुगन्धि: (and not सुगन्ध:) by "गन्धस्येदुत्पूतिसुसुरभिभ्य:" सुगन्धि: नि:श्वास: तस्मिन् विवृद्धा तृष्णा (thirst, ardent desire) यस्य तम्. Cf. the description of the bee causing annoyance to शकुन्तला॰ चला पाङ्गां दृष्टिं.........करं व्याधुन्वत्या: पिबसि रतिसर्वस्वमधरम् वयं तत्वान्वेषान्मधुकरहतास्त्वं खलु कृती।" शाकु॰ I. 20.

63. अनन्यभाजं पतिमाप्नुहि इति भवेन सा तथ्यम् एव अभिहिता, ईश्वरव्याहृतयः लोके कदाचिदपि विपरीतं अर्थं न पुष्णन्ति ।

अन्यां स्त्रियं न भजत इति अनन्यभाक् तम्--That shall be devoted to her; when पार्वती saluted him he gave her a boon by which he wished her a faithful husband.

तथ्यम्-तथासत्ये साधु-The Trivendrum edition reads भव्यं instead of तथ्यम् which means "what was destined to come about" and is also not a bad reading. नारायण remarks" "भव्यं भावि । न केवलं कन्यकाजनप्रणामेष्वाचारसिद्धत्वादेव युक्तं किन्तु भाव्यर्थकथनमेवेत्येवकारस्यार्थः ।

नहीश्वर०...c.f. नहीश्वराणां व्याहृतयो व्यभिचरन्ति' पार्वती० परि II "ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति उत्तरराम० 1·10 पाके for लोके means "ultimately in the end"

64. कामः तु बाणावसरं प्रतीक्ष्य पतङ्गवत् वह्निमुखं विविक्षुः हरबद्धलक्ष्यः उमासमक्षं शरासनज्यां मुहुः आममर्ष ।

At the arrival of पार्वती, मदन took it to be the best opportunity to attack शंकर. बाणावसरं—The best time to discharge his arrow. परिचयविशेषमित्यर्थः अरुणगिरि. उमासमक्षं-देव्याः समक्षं यथा भवति तथा in the presence of पार्वती as it would add to the effect of his arrow.

c.f. for the same idea "कामो धनुषि संयोज्य पुष्पबाणं तदामुने । पार्वतीसंमुखे स्थाणौ मोक्तुकामो व्यवस्थितः" शिवपुराण०.

वह्निमुखं विविक्षुः—महासाहसं कर्तुकामः इत्यर्थः अरुणगिरिः" who had voluntarily undertaken a play with fire. हरबद्धलक्ष्यः—His target (लक्ष्य) being fixed at the god शंकर. लक्षः for लक्ष्यः

would mean sight शरासन०—शरा अस्यन्ते अनेन इति शरासनम् तस्य ज्यां शिञ्जिनीम् । The bow-string. ज्यापरामर्शश्च धन्विनां शरसन्धा-नस्य पूर्वरङ्गतया प्रसिद्धः.' नारायण

मदन was quite prepared to strike his arrow and at this juncture he was offered the best opportunity, पार्वती siding in his favour.

65. अथ गौरी तपस्विने गिरिशाय ताम्ररुचाकरेण भानुमतः मयूखैः विशोषितां मन्दाकिनीपुष्करबीजमालामुनिन्ये— ।

उपनिन्ये—Offered. The आत्मनेपद is used as the fruit of the action is intended to be enjoyed by the agent "कर्मभिप्राये क्रियाफले तङ्" for परस्मैपद० cf. "उपानयत्पिण्डमिवामिषस्य" रघु II. 52.

गिरिशाय कर्मणा 'यमभिप्रैति' स संप्रदानम् to the god गिरिश. ताम्ररुचा ताम्रा रक्ता रुक् शोभा यस्य तादृशेन करेण । with the palm of her hand that was red in hue.

तपस्विने—"इत्यनेन तादृशोपायनविशेषौचित्यं द्योत्यते" नारायण. As he was an ascetic the offer that was given to him by पार्वती was also befitting. मन्दाकिनीपुष्करबीजमालाम् । मन्दाकिन्यां गङ्गायां यानि पुष्कराणि पद्मानि तेषा बीजैः कृतां मालाम् । पद्माक्षमालामित्यर्थः। A garland with beads of lotus seeds brought from the celestial Ganges.

भानुमतो मयूखैः विशोषिताम्-dried up by the rays of the sun. गौरीयोगाग्निदग्धदेहा सा पुनर्जाताहिमालये शङ्खेन्दुकुन्दधवला ततो गौरी तु सा स्मृता."

66. प्रणयिप्रियत्वात् त्रिलोचनः तां प्रतिग्रहीतुं उपचक्रमे च पुष्पधन्वा संमोहनं नाम अमोघं बाणं धनुषि समधत्त च ।

has the whole Universe within himself, but he had become quite light for the शेष to bear his weight as long as the meditation was going on owing to the suspension of the vital airs. But when the vital airs were set at liberty he became weighty once more and शेष found it a very hard task to sustain his weight.

अध:—Below the seat स्वोपवेशनभूभागः। c.f. "अथ प्रयत्नोन्नमितानमत्फणैर्धृते कथंचित्फणिनां गणैरधः etc." शिशु० I-15.

कृताप्राणविमुक्तिः येन this प्राणविमुक्ति is technically called रेचन.

60. तस्मै प्रणिपत्य नन्दी शुश्रूषया उपेतां शैलसुतां शशंस। भर्तुः भ्रूक्षेपमात्रानुमतप्रवेशाम् एनां प्रवेशयामास च।

शुश्रूषया—शुश्रूषार्थम् with the object of serving. भ्रूक्षेपः एव भ्रूक्षेपमात्रम्। तेन अनुमितः प्रवेशः यस्याः ताम्। as soon as नन्दी announced the arrival of पार्वती, शिव by mere sign of the brow intimated that she might be ushered in.

61. तस्याः सखीभ्यां प्रणिपातपूर्वं स्वहस्तलूनः पल्लवभङ्गभिन्नः शिशिरात्ययस्य पुष्पोच्चयः त्र्यम्बकपादमुले व्यकीर्यत।

सखीभ्यां—पूर्वं प्रणिपत्य The friends of पार्वती—the sylvan deities—worshipped the god first. It is usual with कालिदास not to introduce the नायिका directly to the नायक but through somebody as in the case of शकुन्तला. also अरुणगिरि remarks. प्राक्पुष्पविकिरणमाभ्यामीश्वरभावज्ञानार्थम् इति दक्षिणावर्तः। The reading प्रणिपत्यपूर्वं is accepted by the Trivendrum edition and is also good.

स्वहस्ताभ्यां लूनः स्वहस्तलूनः plucked by herself.

पुष्पोच्चयः ought to be पुष्पोच्चायः according to "हस्तादाने चेरस्तेयः" as they were plucked. But such a form as this is usually used.

शिशिरात्ययस्य—The ending of the winter and hence the arrival of the summer—vernal blossom (पुष्पोच्चयः)— वसन्तकुसुमराशिः" इति नारायणः। c.f. for the expression "उपहितं शिशिरापगमश्रिया मुकुलजालकमशोभत किंशुके" रघु० IX. 31.

पल्लवभङ्गभिन्नः— भग्नाः पल्लवाः पल्लवभङ्गाः पल्लवभङ्गैः भिन्नः मिश्रः पल्लव०। mixed with the twigs from the creepers The blossoms were plucked, not without the twigs that had nourished them.

त्र्यम्बकः त्रीणि अम्बकानि यस्यसः। a god having three eyes

62. नीलालकमध्यशोभि नवकर्णिकारं विस्रंसयन्ती उमा अपि कर्णच्युतपल्लवेन वृषभध्वजाय मूर्ध्ना प्रणामं चकार।

नीलालकमध्यशोभि—नीलानां कृष्णवर्णानां अलकानां मध्ये शोभितुं शीलमस्य इति। The golden-coloured कर्णिकार flower had decked her dark hair with a sweet contrast. कर्णात्च्युतः कर्णच्युतः dropping from her ears.

विस्रंसयन्ती—causing it to fall down. नवकर्णिकारम्— नवमभिनवं कर्णिकारकुसुमम् fresh कर्णिकार flower.

She bent her head very low to bow down in reverence to शिव and it thus naturally fell down. This verse is a good example of the परिकर figure of speech. अत्रप्रणामक्रियायां लालित्यापादकानि विशेषणानि रत्युद्दीपनपरतया प्रयुक्तानीति परिकरालङ्कारः" नारायण।

प्रणयिन:-(supplicants) प्रिया: यस्य स प्रणयिप्रिय: तस्य भाव: तस्मात् । to whom the worshippers are very dear. It can't be dissolved as प्रणयिनी प्रिया यस्य as in that case we shall get प्रणयिनीप्रिय॰ the पुंवद्भाव being precluded by पाणिनी VI. 3. 35. संमोहनं –One of the arrows of cupid संमोहनस्तापनश्च शोषणस्तंभनस्तथा । उन्मादनश्च कामस्य पञ्चबाणा: प्रकीर्तिता: or "द्रावण: क्षोभणश्चैव वशीकरण इत्यपि आकर्षणश्च कामस्य बाण: सम्मोहनोऽपर: ।" समधत्त cf. धनुष्यमोघं समधत्त सायकम् Rag. III. 53. च. च shows the simultaneity of actions. In the verse the figure of speech is समुच्चय.

67. चन्द्रोदयारम्भे अम्बुराशि: इव किंचित् परिलुप्तधैर्य: हर: तु बिम्बफलाधरोष्ठे उमामुखे विलोचनानि व्यापारयामास ।

किंचित्परिलुप्तधैर्य:—किंचित् ईषद् किंचित्कालं वा परिलुप्तं (परिवृत्तं abated) धैर्यं यस्य: who for a moment lost the firmness of his heart. चन्द्रोदयारम्भे–at the beginning of the bright half of month· बिम्बस्यलताविशेषस्य फलं बिम्बफलं। तदिव रक्तवर्णोऽधरोष्ठो यस्य तस्मिन् (मुखे) whose lower lip was as red as the बिम्ब fruit.

विलोचनानि व्यापारयामास—Intently surveyed the face of पार्वती, more than once. "विलोचनव्यापारेण नैसर्गिक्या: रतेरुदयावस्था द्योत्यते" अरुणगिरि: ।." This expression implies that for a moment it occurred to his mind to enjoy her beauty. Here अम्बुराशि: is compared with हर: and चन्द्रोदयारम्भ with उमामुख. This has been quoted in काव्यप्रकाश as an example of संदिग्धप्राधान्यव्यङ्ग्यकाव्य" K. P. w. as also ic दश रूप॰ and सा॰ द॰

68. शैलसुतापि स्फुरत्बालकदम्बकल्पैः अङ्गैः भावं विवृण्वती साचीकृता चारुतरेण पर्यस्तविलोचनेन मुखेन तस्थौ ।

विवृण्वती-(Manifesting.) प्रकाशयन्ती. Not only the god शंकर was affected with love but पार्वती also. She could not look directly in the face of शंकर. She however threw side-long glances which rendered her all the more beautiful.

स्फुरद्बालकदम्बकल्पैः-Whose parts were as beautiful as the fresh blossoms of कदम्ब tree. स्फुरन्तः उन्मीलन्तः ये बालकदम्बाः तत्कल्पैः सदृशैः। By the word बाल the youthful graces of पार्वती are specially brought to our mind. Her body had hair standing on end and hence the propriety of such a comparison अङ्गानां रोमाञ्चितत्वादत्र तत्सादृश्यम् " नारायण.

भावं—The sentiment of love. साचीकृता•-साचिक्रिया त्र्यश्रीकरणम्-तेन त्र्यश्रीकरणेन अत एव चारुतरेण (विलोचनेन) 'तिर्यगर्थे साचितिरोऽपि " सिंहः. As she did turn her eyes-away and threw side-long glances she was rendered all the mor. charming. Cf. निनाय साचीकृतचारुवक्त्रं Rg. VI. 14. and "साचीकीरोत्याननम्" मालविका IV. 15. पर्यस्तं विवर्तितं विलोचनं नेत्र यस्य (तादृशेन मुखेन उपलक्षिता)। Whose face was rendered all the more beautiful, the eyes being turned aside cf. नच प्रियेष्वायत-लोचनानांसमग्रपातीनि विलोचनानि-मालविका

For स्फुरत् the Trivendrum edition reads कुचत् meaning budding." The comparison is in this case based upon thefact that the hair of पार्वती stand on their end as do the कदम्बs do put forth blossoms on being first sprinkled with water. cf. प्रथमप्रियावचनसंस्तवस्फुरत्पुलकेन

संप्रति मयाविडम्बते। घनबद्धनूतनपय:समुक्षणक्षणबद्धकुड्मलकदम्बडम्बर: मा० माधव III. 7. or "सस्वेदरोमाञ्चितकम्पिताङ्गी जाताप्रियस्पर्शसखेन बाला। मरुन्नवाम्भः प्रविधूतसक्ता कदम्बयष्टि: स्फुटकोरकेव॥ उत्तरराम० III. 42. Thus the reading is usual and preferable. cf. तदनु युगपदीशः पार्वतीवक्त्रपद्मे स्मितविकसितगण्डे प्राहिणोल्लोचनानि। पुलकित तनुरन्तर्भावमावेदयन्ती दरमुदितमुखेन्दुः सा च सव्रीडमस्थात्'। पार्वती परि. III. 9. This verse is quoted in सा० द० as an example of हाव so also in दशरूप and सरस्वतीकण्ठाभरण.

69. अथ अयुग्मनेत्रः वशित्वात् इद्रियक्षोभं बलवत् निगृह्य स्वचेतोविकृते: हेतुं दिदृक्षुः दिशां उपान्तेषु दृष्टिं ससर्ज।

अयुग्मनेत्रः-(Three eyed god.) व्यादयो युग्मसंख्या युग्मशब्देनोच्यते। युग्मसंख्याकनेत्रो नभवति इति अयुग्मनेत्रः।. बलवत्—With a very strong effort. इन्द्रियक्षोभं—इन्द्रियाणां क्षोभ: इद्रियक्षोभ: The intemperate struggle of senses. The senses are often compared to horses which are very dangerous when out of temper cf. "माभूवन्नपथहरास्तवेन्द्रियाश्वा:" किरात V.-50. स्वस्य चैतो विकृते:—The deviation of his mind.

वशित्वात्—वश: अस्य अस्तीति वशी तस्य भाव: having a full control over his mind. "जितेन्द्रियोहि प्रमादादुत्पथगामीन्यपि इन्द्रियाणि नियन्तुं शक्नोति" अरुणगिरि. उपान्तेषु at the outskirts of the quarters. Cf. हरस्तु धैर्यमालम्ब्य किमेतदितिचिन्तयन्। ददर्श पृष्ठत: कामं पुष्पबाणधनुर्धरम्। ततोभगवानन्त:करणविक्रियां तपोबलेन संयम्य तत्कारणाय विष्वग्विलोचनानि व्यापारितवान्। पार्वती० परि०

70. स दक्षिणापाङ्गनिविष्टमुष्टिं नतांसं आकुञ्चितसव्यपादं चक्रीकृत चारुचापं प्रहर्तुं अभ्युद्यतम् आत्मयोनिं ददर्श।

दक्षिणापाङ्गनिविष्टमुष्टिम्–दक्षिणे अपाङ्गे नेत्रकोणे (सशरचापमौर्वी विकर्षणवशात्) निविष्टा मुष्टि: यस्य तं—Who had his fist placed

at the corner of the right eye. आकुञ्चितसव्यपादम्–आकुञ्चित: वक्रीकृत: सव्यपाद: वामपाद: येन–Whose leftfoot was a little bent as well. नतांसम्–विनष्टदक्षिणांसम्–Whose right shoulder was a little bent.

चक्रीकृतं मण्डलीकृतं चारु चापं येन।–Whose beautiful bow was fully bent so as to form a circle. आत्मयोनि:—आत्मा चित्तं योनिर्यस्य "आत्मा चित्ते धृतौ याने धीषणायां कलेवरे" हेमचन्द्र: cf the word मनोभू: an epithet of मदन.

काम was here in the आलीढ posture which is one of the five attitudes assumed by an archer. Cf.

स्थानानि धन्वनां पञ्च तत्र वैशाखमस्त्रियाम्
त्रिवितस्त्यन्तरौ पादौ मण्डलं तोरणाकृती
अन्वर्थं स्यात्समपदमालीढं तु ततोऽग्रत:
दक्षिणे वाममाकुञ्च्य प्रत्यालीढं विपर्यये ॥

Cf. "अतिष्ठदालीढ विशेषशोभिना वपु:प्रकर्षेण विडम्बितेश्वर:" रघु III. 52.

71. तप:परामर्शविवृद्धमन्यो: भ्रूभङ्गदुष्प्रेक्ष्यमुखस्य तस्य तृतीयादक्षण: स्फुरन् उदर्चि: कृशानु: सहसानिष्पपात किल।

परामर्श–An attack or disturbance तप: परामर्शेन विवृद्ध: मन्यु: यस्य—Whose anger was enhanced owing to an impediment to his penance. Cf. 'बाहुप्रतिष्टम्भविवृद्धमन्यु:' रघु॰ II. 32.

भ्रूभङ्गदुष्प्रेक्ष्यमुखस्य भ्रूभङ्गेन दुष्प्रेक्ष्यं मुखं यस्य–Rendered more frightful on account of his frowning. किल in the sense "indeed." स्फुरन्—(Blazing) प्रकाशमान:।

उदर्चिः उद्गतज्वालः giving out flames. अत्र स्फुरन् उदर्चिः निष्पपात इति पादत्रयेण कृशानुस्वभावसिद्धः क्रमो विवक्षितः इत्यवसेयम्। नारायणः। सहसा—at once. all of a sudden.

72. हे प्रभो क्रोधं संहर संहर इति यावत् मरुतां गिरः खे चरन्ति तावत् स भवनेत्रजन्मा वह्निर्मदनं भस्मावशेषं चकार.।

यावत् just as, so soon as यावत and तावत् show that the two actions took place quite simultaneously, cf. यावदादिशति पार्थिवस्तयोर्निर्गमाय पुरमार्गसंस्क्रियाम् तावदाशु विदधे मरुत्सखैः सासपुष्पघनवर्षिभिर्घनैः रघ XI. 3. The Trivendrium edition reads कोप for क्रोधं which is not a bad reading yet does not convey so vividly the frightfulness of the angry शंकर as does the former.

संहर संहर—" Restrain, restrain." It shows anxiety on the part of the gods as to what would follow. They therefore all tried to intercede. मरुताम्–of the gods.

यावत् गिरः चरन्ति–ere the words were uttered. भस्मावशेषं चकार reduced to ashes. भवस्य नेत्रात् यस्य जन्मः स भवनेत्रजन्मा issuing forth from the eye of शंकर. This verse is quoted in the काव्यप्रकाश VIII. as also in काव्यानुशासन.

72. तीव्राभिषङ्गप्रभवेण इन्द्रियाणां वृत्तिं संस्तम्भयता मोहेन मुहूर्तं रतिः अज्ञातभर्तृव्यसना कृतोपकारा इव बभूव।

अभिषङ्ग–from सञ्ज् with अभि–that which closely sticks to the heart-grief तीव्रा दुस्सहः अभिषङ्गो दुःखं तस्मात् प्रभवः यस्य (मोहस्य). When रति saw the fire issuing forth from the third eye of शंकर she fell in a swoon.

इंद्रियाणां वृत्तिं संस्तंभयता (मोहेन) She fell in a swoon that which took away all her consciousness—(the actions of her limbs were stopped.) c.f. सा लुप्तसंज्ञा न विवेद दुःखं प्रत्यागतासुः समतप्यदन्तः । तस्याः सुमित्रात्मज यत्नलब्धो मोहादभूत्कष्टतरः प्रबोधः Raghu XIV-56.

अज्ञातभर्तृव्यसना—अज्ञातं भर्तृव्यसनं यया सा । She was unconscious (due to her swoon) to all the calamity that had be fallen her husband. This verse is the famous example of मोह quoted in सा० द० दशरूप. काव्यानुशासन and सरस्वतीकंठाभरण.

कृतोपकारेव The swcon took away her sense of per. ception and served thereby as a boon. For it was the same swoon that had spared her from the tortures of the mishap (मदन's burning).

74. तपसः तं विघ्नं वज्रः वनस्पतिं इव आशु अवभज्य तपस्वी भूतपतिः स्त्रीसंनिकर्षं परिहर्तुं इच्छन् सभूतः अन्तर्दधे ।.

वनस्पति—वनस्य पतिः the स् comes in when वन is followed by पति. पाणिनी VI-1. 157. Here it means a "tree". c.f. "वनस्पतिर्नाद्रुमात्रे विना पुष्पं फलिद्रुमे." a tree with flowers "वानस्पत्यः फलैः पुष्पात्तैरपुष्पाद्वनस्पतिः" इत्यमर । c f. अपुष्पा फलवन्तो ये ते वनस्पतयः स्मृताः ॥ मनु 1-47 अवभज्य has been read as अवरुज्य by the Trivendrum edition which means the same thing.

स्त्रियाः सन्निकर्षः स्त्रीसंनिकर्षः तम्–The neighbourhood—शंकर thought that perhaps the present obstacle might be due to the presence of पार्वती, who was the latest addi-

tion to the scene. शश्वत् तपस्वीति नित्यभावे मतुप् "। पुराणप्रसिद्धश्चायमर्थः शिवोयोगरतः सभूतः भूतैः गणैः सहितः। together with his attendants. "भूतेशः खण्डपरशुः" इत्यमरः। भूतपतिः। शिव is supposed to the be lord of भूतs. उपस्थितं विघ्नमिम ज्ञात्वा चन्द्रशेखरः। ततश्चान्तर्दधे सोऽपि भगवान्प्रमथैः सह ॥ ". After having reduced Cupid to ashes he did not like to be present there. अरुणगिरि remarks अङ्गारसदृशी नारी घृतकुम्भसमः पुमान्।" इति न्यायेन देवीप्रत्यासत्तिजं स्वचित्तविकारं देव्या वैलक्ष्यविषादादेः कामपत्नेः शोकस्य चानुसन्धानं च परिहर्तु इत्यर्थः "

75 शैलात्मजापि उच्छिरसः पितुरभिलाषं आत्मनः ललितं वपुश्च व्यर्थं समर्थ्य सख्योः समक्षं इति च अधिकजातलज्जा शून्या कथंचित् भवनाभिमुखी जगाम।.

उच्छिरस्-उन्नतं शिरः यस्य तम् having very high peaks. उद्गतंशिरः यस्य—whose head is always up in honour due to his noble deeds.

शून्या-शून्यहृदया with a vacant mind.

पार्वती felt sorry for the happenings as it was quite natural. For the greatness of her father nor her own exquiste beauty could spare her from the occurence especially when it took place before her own female friends—the sylvan deities. It was a blow to her own ambitions ("निनिन्द रूपं हृदयेन पार्वती। प्रियेषु सौभाग्यफलाहि चारुणा" V-1.) मल्लिनाथ reads समर्थ्य (concluding) for समीक्ष्य Both mean the same thing nearly.

भवनाभिमुखी-भवनं प्रति अभिगतं मुखं यस्याः सा who had taken a homeward direction.

अधिकजातलज्जा—अधिकं जाता लज्जा यस्याः सा who was more abashed. It was due to her own disappointment, having taken place in the presence of her friends.

76. दन्तलग्नां पद्मिनीं बिभ्रत् सुरगजः इव अद्रिः रुद्रसंरम्भभीत्या अनुकम्प्यां दुहितरं सपदि आदाय वेगदीर्घीकृताङ्गः (सन्) प्रतिपथगतिः आसीत्. सपदि—quickly, without losing time.

अनुकम्प्यां—who deserved his sympathy being disappointed in her attempt.

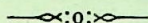
मकुलिताक्षीं--"बहुव्रीहौ सक्थ्यक्ष्णोः" पा५४-११३ मुकुलिते अक्षिणी यस्याः ताम्-whose eyes were shut through disappointment and fear.

रुद्रसंरम्भभीत्या-रुद्रस्य संरम्भः क्रोधः तस्मात् भीतिः तया-through fear for the wrath of the god रुद्र.

वेगदीर्घीकृताङ्गः—वेगेन दीर्घीकृतं अङ्गं यस्य सः whose body was lengthened due to great speed. "अनने विशेषणेन महाबलत्वं महाशरीरत्वंच द्योत्यते" नारायण. The Trivendrum ed. reads वेगदीर्घीकृताभ्रः--वेगेन दीर्घीकृतं अभ्रं मेघपटलं येन सः "The clouds with the huge mountain serving for their background appeared to be lengthened.

प्रतिपथगतिः—प्रतिपथा गतिः यस्य सः" the final अ is added to पथिन् by the rule " ऋक्पूरब्धः पक्षमाने." The mountain हिमालय is compared to सुरगज and पार्वती to नलिनी. पार्वती for the first time became aware of the fearful aspect of शंकर and so closed her eyes. C.f. आगत्य दोर्भ्यामादाय मूर्च्छामुकुलितेक्षणा नीता नितान्तवात्सल्यात् गौरी हिमवता गृहम्" पा. परि०

Canto IV.

—∝:o:∝—

[After regaining consciousness रति looks about her, to see her lord but could find only ashes in a human form and she begins to lament. She requests वसन्त to arrange a funeral pyre for her so that, she might burn herself to death. A voice from the sky, however, advises her not to put an end to her life, and assures her that she would be united with her lord when शिव would marry पार्वती. At this रति gives up her idea of killing herself and anxiously waits for the day when her lord would be restored to her.]

[*Verse*] 1. अथ मोहपरायणा विवशा सती कामवधूः असह्यवेदनम् नववैधव्यम् प्रतिपादयिष्यता विधिना विबोधिता।

मोहपरायणा—मोहोमूर्च्छा परं अयनं आश्रयो यस्याः सा. परायणमभिप्रेते तत्परे परमाश्रय' इति यादवः। who was entirely under the influence or protection of swoon.

विवशा—Helpless powerless मूढत्वात् निश्चेष्टा।

असह्यवेदनम्—असह्या वेदना यस्य तत्। नवं वैधव्यम् [विधवायाः भावः] widowhood. The word नव expresses freshness and consequent intensity of grief. नवग्रहणम् दुःसहत्वद्योतनार्थम्।

प्रतिपादयिष्यता (अनुभावयिष्यता) Instr. sing. of the future participle of the causal of पद् with प्रति causing her to understand or experience. "प्रतिपादनं तु दाने प्रतिपत्तौ प्रबोधने" मेदिनी.

विधिना—"विधि विधाने दैवे च" इत्यमरः। रति if she had her own way would have preferred to remain unconscious rather than coming back to consciousness and be rudely awakened to her real state. But fate wanted to make her realize the full extent of her misery.

2. सा प्रलयान्तोन्मिषिते विलोचने अवधानपरे चकार। अतृप्तयोः तयोः प्रियं अत्यन्तविलुप्तदर्शनं न-विवेद।

प्रलयः Swoon "प्रलयो नष्टचेष्टता" इत्यमरः तस्य अन्ते उन्मिषिते Opened. अवधानपरे—प्रियदर्शनं प्रति अवहिते । Attentively fixed in order to see where her husband was. अतृप्तयोः—रति had never been tired of looking at her husband who seemed to grow more and more charming every moment in her eyes. अतृप्तयोः दर्शनोत्सुकयोः ।

अत्यन्तं विलुप्तं नष्टं दर्शनं यस्य । अत्यन्तम् entirely; for ever—who was lost for good *i. e.* who was dead *cf.* "सा चात्यन्तमदर्शनं नयनयोर्यातेति कोऽयं विधिः" विक्रम० IV. "आख्यातमस्यै गुरुभावि दुःखमत्यन्तलुप्तप्रियदर्शनेन" रघु० XIV. 49 "इति तौ विरहान्तरक्षमौ कथमत्यन्तगता नमां दहेः" रघु VIII. 56.

3. अयि जीवितनाथ जीवसि इति अभिधाय उत्थितया तया पुरः क्षितौ केवलं पुरुषाकृति हरकोपानल भस्म ददृशे.

अयि "अयिप्रश्नानुनययोः कोमलामन्त्रणे वा (gentle mode of address). जीवसि—"त्वंजीवसि किं मृतः". पुरुषाकृति पुरुषस्याकृतिरिवाकृतिर्यस्य तत् °भस्म with the reading पुरुषाकृतिः Construe तया पुरुषाकृतिः ददृशे (कीदृषी सा) केवलं हरकोपानल भस्म एव she saw a human form; but it was simply the ashes of fire. हरस्य कोपः हरकोपः सचासावनलश्च हरकोपानलः तस्य भस्म । This verse is quoted in दशरूप as an instance of इष्टनाशात्करुण *i. e.* करुण रस arising out of the destruction of a beloved person.

4. अथ पुनरेव विह्वला सा वसुधालिङ्गनधूसरस्तनी विकीर्णमूर्धजा स्थलीं समदुःखां कुर्वतीव विललाप ।

अथ—अत्यन्तनाशावगमनानन्तरम् । After she realized that she had been totally ruined in consequence of the death of her husband. वसुधायाः आलिङ्गनेन (rolling on the ground) धूसरौ (dusty) स्तनौ यस्याः सा । She rolled on the ground in utter grief and her beautiful hair were all dishevelled विकीर्णाः मूर्धजाः (hair) यस्याः सा ।

समं दुःखम् यस्याः सा तां स्थलीम् । स्थली the forest site. meaning thereby the flora and fawna of the forest स्थलीशब्देन तत्रस्थाः प्राणिन उच्यन्ते. These are poetically described as sympathysing with

her in her grief. For similari deas *Cf.* विलपन्निति कोसलाधिपः करुणार्थग्रथितं प्रियां प्रति। अकरोत् पृथिवीरुहानपि स्रुतशाखा रसबाष्पदूषितान्।" रघु VIII. 70. नृत्यं मयूराः कुसुमानिवृक्षाः दर्भानुपात्तान्विजहुर्हरिण्यः। तस्याः प्रपन्ने समदुःखभाव मत्यन्तमासीद्रुदितं वनेऽपि" रघु XIV. 69. Also न केवलं त्वमेव तपोवनविरहकातरा त्वयोपस्थित वियोगस्य तपोवनस्यापि तावत् समवस्था दृश्यते। उद्गलितदर्भकवलाः मृगाः परित्यक्तनर्तना मयुराः। अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लता ॥ शाकु० IV. For विललाप *Cf.* "गुरुतर शोकोपहता कुररीव प्रियवियोगमापन्ना आक्रन्ददार्तनादं बाष्पस्नपितोन्नतस्तनीबाला" पार्वती परिणय III. 11.

5. यत् तव करणं कान्तिमत्तया विलासिनां उपमानमभूत् तत् इदं ईदृशीं दशां गतं, न विदीर्ये स्त्रियः कठिनाः खलु।

करणम्—गात्रं the body "करणं साधकतमक्षेत्रगात्रेन्द्रियेष्वपि" इत्यमरः। Madana's body combined in itself all the charms that can be conceived and that therefore had become the standard of comparison (उपमान) and therefore superior to (उपमेय) the object of Comparison. For करण in this sense "पतिरङ्क निषण्णया तया करणापायविभिन्नवर्णया" रघु VIII. 42.

विलासिनाम्—विलास is explained as "भूषणालापगतिकर्मसु चारुता" gracefulness in the matter of decoration, mode of address, gait and action. It is also defined as प्रियसमीपगमने यः स्थानासनगमनविलोकितेषुविकारोऽकस्माच्च क्रोधस्मितचमत्कारमुखविक्लवनं सविलासः। The sudden change of place, posture, look as also the expression of feigned anger, smile, wonder etc. on the approach of or approaching the lover. प्रकाशिका defines it as "धीरसंचारिणी दृष्टिर्गतिर्गोवृषभाञ्चितास्मितपूर्वमथालापो विलास इति कीर्तितः"।

कान्तिमत्ता—Loveliness. न विदीर्ये—She has not died instantly of grief and separation from her husband as was expected of her being a पतिव्रता and therefore she accuses all women as being hard- hearted- *Cf.* मल्लीनाथ on Sl. 33 आर्तार्ते मुदिते हृष्टा प्रोषिते मलिना कृशा। मृते म्रियेत या पत्यौ सा स्त्री ज्ञेया पतिव्रता।" "मनो मेऽनाविना रामाद्यत्पुस्फोट सहस्रधा" Bhatti. XIV. 56 "दीर्ये किं न सहस्रधा हमथवा रामेण किं दुष्करम्" उत्तर० III.

"खलु जिज्ञासायाम्" "निषेधवाक्यालंकारजिज्ञासानुनेये खल्विति" सिंह: The line can also be translated as "; can it be that women are really hard–hearted" "यदि काठिन्यं नस्यात् तर्हि विदीर्णा भवेयम् इत्यर्थः । अतः सर्वाः स्त्रियः कठिनाः ।"

6. क्षतसेतुबंधनः जलसंघातः नलिनीं इव क्षणभिन्नसौहृदः त्वदधीन-जीवितां मां विनिकीर्य क नु विद्रुतः असि ।

क्षतं भग्नं सेतोः बन्धनं यस्य सः । नारायण reads क्षतसेतुबन्धनाम् qualifying नलिनीम् । मदन is compared to जलसंघात and रति to नलिनी that thrives in water. सौहृद is compared to a सेतु or dam, the common ground of comparison being as मल्लीनाथ remarks स्थितिहेतुत्व *i. e.* the cause of keeping to gether, सौहृद in the case of मदन and रति and सेतु in the case of जलसंघात and नलिनी when the dam is broken the जलसंघात breaks away leaving the lotus plant to its fate. Similarly मदन has gone away suddenly breaking off all ties of love abandoning रति whose very existence depended upon him.

सुहृदो भावः सौहृदम् युवादित्वात् अण्प्रत्ययः the form is सौहृदम् also, there being उभयपदवृद्धि according to "हृद्भग सिन्ध्वन्ते पूर्व-पदस्यच' *cf.* कथमेकपदे निरागसं जनमाभाष्यमिमं न मन्यसे Rg. VIII. 48 तव एव अधीनं (dependent) जीवित यस्याः सा ताम् ।

विनिकीर्य—त्यक्त्वा "कृविक्षेप" इति धातुः । विद्रुत—पलायित gone away. नारायण remarks अत्र सौहृदसेत्वोः परस्परसाम्यं प्रतीयते । नलिन्याः जीवितमपि जलसंघाताधीनम् । एकत्रसंचितो जल संघातोऽपिसेतुभंगानन्तरम् सत्वरं गच्छाति । गमनानन्तरं च कुत्रगत इति न ज्ञायते ।

7. त्वं मे विप्रियं कृतवान् न असि । मया च ते प्रतिकूलं न कृतं विलपन्त्यै रतये किं अकारणमेवदर्शनं न दीयते ।

"कृतवानसि विप्रियंनमे" *cf.* "मनसाऽपि नविप्रियमया कृतपूर्वं तव किं जहासि माम्" रघु VIII. 52.

प्रतिकूलम्—प्रतीपं कूलात् against the bank or, against the current *i. e.* contrary to one's wishes. The expression रतये is used

instead of मह्यम्. अरुणगिरि remarks रतये इति परस्वनिर्देशः स्ववाल्लभ्यादि द्योतकः। and नारायण adds रतये इति नामग्रहणेन .आत्मनः प्राचीनं प्रेमविषयत्वं अनुस्मारयतीत्यर्थान्तरसंक्रमितवाच्यध्वनिः।

विलपन्त्यै Implies "this is no time for joke परिहासस्यापि नायमवसरः इति भावः"

8. हे स्मर गोत्रस्य स्खलितेषुमेखलागुणैः बन्धनं उतच्युतकेसरदूषितेक्षणानि अवतंसोत्पलताडनानिवा स्मरसि किम्।

रति means to say that as far as she knows she has given him no offence. But perhaps he has been angry on account of her liberty with him, in their love-sports स्मरसि स्मर gives us alliteration. Besides स्मर is a significant epithet here स्मर्यते अनेन इति स्मरः and therefore he is not likely to forget the events of the past.

गोत्रस्य स्खलितेषु—"सपत्नीनामाक्षरग्रहणेष्वित्यर्थः" नारायण "गोत्रं नाम्न्यचले कुले" a name. Lovers are often represented as misnaming their sweet-hearts calling them by the names uppermost in their minds absent-mindedly while lost in thoughts about other ladies. This is quite a common idea with कालिदास *cf.* गोत्रेषुस्खलितस्तदा भवति च व्रीडाविलक्षः चिरम् "शाकुन्तल VI. 5. यन्निमित्तं पुनर्भर्ता उत्कण्ठितः तस्याः स्त्रियो नामधेयेन भर्त्रा देव्यालपिता" विक्रम II. also लोलुपं बत मनो ममेतितं गोत्रविस्खलित मूचुरङ्गनाः रघु XIX. 24. मेखलागुणैः बन्धनम्। *cf.* मेखलाभिरसकृच्च बन्धनम् वञ्चयन्प्रणयिनीरवापसः रघु XIX.—17. अवतंसेन (अवतंसः an ear ornament) उत्पलेन यानि ताडनानि।

च्युतैः केसरैः दूषिते ईक्षणे नेत्रे यैः तानि। This shows that the action of beating was performed on the face. नारायण remarks रहस्यन्यवधूनामाक्षरग्रहणे सति मया कृतयोरेताद्दशयोऽपराधयोन्यतरस्य स्मरणेनैव त्वमिदानीम् मत्समीपं नोपयासीत्यूहः।

9. त्वं मम हृदये वससि इति मत्प्रियं यत् अवोचः तत्कैतवमवैमि; इदमुपचारपदं नचेत् त्वम् अनङ्गः कथम् अक्षता रतिः।

रति here means to say that मदन addressed her to be the beloved of his heart—the very part of his heart. But now

it has come out actually that it was simply complimentary and not a specific truth. For if रति had resided in मदन's heart she ought to have been no more, the very instant मदन died.

कैतवम् कितवस्य भावः or धूर्तालापमेव lie or roguery. *Cf.* दृष्टः स्वप्ने कितव रमयन् कामपि त्वं मयेति मेघ॰ II. 51 also ध्रुवमस्मि शठः शुचिस्मिते विदितं कैतववत्सलस्तव" रघु VIII. 49.

उपचार—परस्य रञ्जनार्थं यदसत्यभाषणम् an empty compliment; a mere courtesy. उपचार विधिर्मनस्विनीनां न तु पूर्वाभ्यधिकोऽपि भाव-शून्यः" मालविका III. पदं—वाक्यम् । This verse is quoted in सरस्वतिकंठाभरण as an instance of करुण.

10. परलोक नवप्रवासिनः तव पदवीं अहं प्रतिपत्स्ये; एष जनः विधिना वञ्चितः देहिना सुखं खलु त्वदधीनम् ।

परलोकं नवं प्रवासं कर्तुंशीलं अस्य । who has just been dead and gone to the other world and therefore whose track can easily be found out. एषजनः The expression can be taken to mean "I myself" *cf.* सख्यौअयं जनः कस्य हस्ते समर्पितः" शाकुं IV. "जनमिममनुरक्तं विद्धि नाथेति गेये" मालविका II. 5. कथमेकपदे निरागसं जनमाभाष्यमिमं न मन्यसे रघु VIII. 48. According to this interpretation the idea would be "रति means to say that destiny had deceived her by throwing her in a swoon just a the moment when मदन died. But since it is not too late she could follow her lord. The other interpretation of एष जनः meaning "the world at large" is decidedly better as it is supported by the line "त्वदधीनं खलु देहिनां सुखम्"। The world is cruelly deceived by destiny putting मदन to death since its very happiness solely depended upon मदन. मल्लीनाथ supports this interpretation and explains "नच मे कश्चिद्विचारः किन्तु लोकः शोच्यत इत्याह"।

11. हे प्रिय रजनीतिमिरावगुण्ठिते पुरमार्गे घनशब्दविक्लवाः प्रियाः कामिनीः वसतिं प्रापयितुं त्वदृते कः ईश्वरः ।

रजन्यां रात्रौ यानीतिमिराणि तमांसि तैः अवगुण्ठिते (Veiled, envelop-ed) आवृते सति। *Cf.* गच्छन्तीनां रमणवसतिं योषितां तत्र नक्तं। रुद्धालोके नरपतिपथे सूचिभेद्यैस्तमोभिः" मेघ I. 39.

घनशब्दविक्लवाः—"जलधर निर्लज्जस्त्वम्..................यन्मां स्तनितेन भीषयित्वा etc. मृच्छ० V. 28. नारायण remarks "घनागमनसमये निरस्त-माना इति च व्यज्यते।" रति gives an instance in support of her statement "त्वदधीनं खलु देहिनां सुखम्" It was मदन who had inspired the ladies with strength and boldness in the matter of visiting their lovers clandestinely but मदन being now dead it would be difficult for them to succeed in their desired object.

प्रियाः—refers to the अभिसारिकाs that is damsels who being overpowered by excessive passion go to the residence of their lovers under the cover of the darkness of the night (अभिसारयते कान्तं या मन्मथवशंवदा। स्वयं वाभिसरत्येषा धीरैरुक्ताभिसारिका" सा. द० III; also कामार्ताभिसरेत्कान्तं सारयेद्वाभिसारिका द. रू. *Cf.* for the idea. मदनः खलु मां नियोजयति। किमत्र संप्रधार्यते। विक्रम II; सखे मदनः खलु त्वामाज्ञापयति शीघ्रं नय मां तस्य सुभगस्य वसतिम्। विक्रम III; उदयन्तु नाम मेघा भवतुनिशा वर्षमविरतं पततु। गणयामिनैव सर्वं दयिताभि मुखेन हृदयेन. मृच्छ IV.

प्रापयितुम् नेतुम् governs two objects प्रियाः and वसतिम्.

त्वदृते—It is solely due to their passion of love that the ladies go out to meet their lovers in spite of thunder, lightn-ing and rain and pitchy darkness ईश्वरः able.

12. अरुणानि नयनानि घूर्णयन् पदे पदे वचनानि स्खलयन् प्रमदानां वारुणिमदः त्वयि असति अधुना विडम्बना। wine is an excitant of love. It is freely indulged in by lovers. The rolling of eyes red on account of intoxication and uttering of faltering words add a peculiar grace to ladies overpowered by love. But all this in the absence of the sentiment of love would be ridiculous.

- वारुणी—वरुणस्य इयम् । वारुणी is given as the name of वरुण's wife in सभापर्व and in आदि॰ wine is said to be the daughter of वरुण born of the daughter of शुक्राचार्य " वरुणस्य भार्या या ज्येष्टा शुक्राद्देवी व्यजायत । तस्याःपुत्रं बलंविद्धि सुरां च सुरनान्दिनीम् " this is a kind of wine prepared from hog weed ground with the juice of date or palm and then distilled up. M. W. *Cf.* रागमादर्शयन्नेष वारुणीयोगवर्धितम् । तिरोभवति धर्मांशुरनंगश्चाविजृम्भते ॥ दण्डिन् ।

विडम्बना—mockery, matter for ridicule *Cf.* चारुता वपुरभूषयदासां तामनूननवयौवन योगः । तं पुनर्मकरकेतनलक्ष्मीस्तां मदो दयितसंगमभूषः । शिशुपाल IX. 33 " ललितविभ्रम बन्धविचक्षणं सुरभिगन्धपराजितकेसरम् । पतिषु निर्विविशुर्मधुमङ्गना स्मरसखं रसखण्डनवर्जितम्" रघु IX. 36 नारायण remarks मदिरामदोहि प्रथमं नयन शोणितमातनोति पुनश्च स्खलितपदानि वचनानि जनयति । नहि तयोरुभयोरापि भावशून्यत्वे तद्दर्शिनां हासादन्यत्किमपि संभवति इति भावः

13. हे अनङ्ग प्रियबन्धोस्तव वपुः कथीकृतमवगम्य निशाकरः निष्फलोदयः सन् बहुले गते अपि तनुतां दुःखं मोक्ष्यति ।

The moon-light adds to the enjoyment of lovers and therefore मदन and the moon are looked upon as friends. But in the absence of मदन the moon would cease to delight any one and would think that his rise served no purpose and would most reluctantly wax in the bright half of the month.

कथीकृतम्—अकथा कथा संपद्यमानं कृतम् । कथावशेषीकृतमित्यर्थः । made the subject of stories, that is no longer in actual existence. निष्फलोदयः नारायण remarks चन्द्रोदयस्य कामिनीकामुकसंभोग सौख्यं हि फलम् । न च तत्कामेनविना संभवतीति निशाकरस्य निष्फलोदयत्व मिति दुःखनिमित्तकशरीरकार्श्यमितिः भाव ।

The waning of the moon is as it were due to the moon's grief for the loss of his friend.

प्रियबन्धाः—प्रियश्चासौ बन्धुस्तस्य or प्रिया बन्धवोयस्य ।

बहुल—कृष्णपक्ष the dark half of the month दुखं adv. कष्टेन.

14. हरितारुणचारुबन्धनः कलपुस्कोकिलशब्दसूचितः नवचूतप्रसवः कस्य बाणतां संप्रति गमष्यतिवद ।

हरितं (green or light blue) अरुणं चारुच बन्धनं यस्यसः । बन्धन वृन्तम् the stem बाणोऽपिशिलिपभिः कृतैः हरितैः अरुणैश्च बन्धनैर्युक्तो भवति । The epithet goes with बाण also because the arrow also has a green-red feathered part. The presence of a mango blossom is indicated by the sweet notes of the male cuckoo which are due to their having eaten them. The arrow also makes hissing sound as it is being shot नारायण remarks चूतपुष्पाणां दर्शनेन विना अपि उद्दीपनत्वमाह कलपुंस्कोकिल शब्दसूचितः इति ....नहिचूतांकुरास्वादनेन विना कोकिलालाप स्यकलत्वं भवति । चूताङ्कुरास्वादकषाय कण्ठः पुंस्कोकिलोऽय मधुरं चुकूज। कुमार III. ३२ धन्विनां बाणमोक्षोऽपि तल्लिंगभूतेन हुंकारेणानुमीयते । कूजनसामर्थ्यप्रतीत्यर्थम् पुस्त्वविशेषणं सैनिकत्वप्रतीत्यर्थं च । The expression पुंस्कोकिल suggests intensity of the sound of the notes in the case of the चूतप्रसव and the soldiers in the case of the arrow.

कस्य बाणताम्—The mango-blossom is one of the five arrows of cupid, the flower-arrowed god "अरविन्दमशोकंच चुतंच-नवमल्लिका नीलोत्पलंच पञ्चैते पञ्चबाणस्य सायकाः" *Cf.* notes on I. 31; III. 27 alse शाकु० VI. 4 दक्षिणावर्त reads सूचिक for सूचित, सूचिक means the pointed tip of an arrow.

15. त्वया अनेकशः धनुषः गुणकृत्ये नियोजिता इयं अलिपङ्क्तिः करुण स्वनैः विरुतैः गुरुशोकां मां अनुरोदितीव । The bees are here represented as if lamenting out of sympathy for her.

अलिपङ्क्तिः—The row of bees is poetically represented as forming the string of मदन's bow. *Cf.* मौर्वीमधुकर पङ्क्तिलीलया... etc. दशकुमार०; प्रायश्चापं न वहति भयादमन्मथः षट्पदज्यम्" मेघ० II. 14; "ज्या यस्यालि कुलम्........" ऋतुसंहार VI. 28. गुणस्य कृत्ये (गुणः the string of the bow.) करुणःस्वनः येषां तैः *v. l.* करुणस्वरैः means the same thing.

अनुरोदितीव for a similiar idea *cf.* "कण्ठेषुस्खलितं गतेऽपिशिशिरे पुंस्कोकिलानाम् रुतं" where the faltering note is represented to be produced by the cuckoo out of sympathy for दुष्यन्त. In this case it is natural for the female (bees) to sympathise with another female.

16. मनोहरं वपुः पुनः अपि प्रतिपद्य तावत् उत्थितः मधुरालापनिसर्गपण्डितां कोकिलां रतिदूतिपदेषु तावदादिश ।

रत्यर्था दूती रतिदूती तासां रतिदूति पदेषु । The Kokilâ is often spoken of as being the messenger of cupid in as much as the melody of her tunes, highly excites passion. The word दूति ends in "ई" but here by the poet has been taken as दूतिः See "ङीबन्तस्यापि दूतीशब्दस्य छन्दोभङ्गभयात् ह्रस्वः" मल्लीनाथ. "उणादयो बहुलम्" इति बहुलग्रहणात् ह्रस्वः इति वल्लभः. The word is often used by our poet in this manner. *Cf.* "त्वां कामिनो मदनदूतिमुदाहरन्ति मानावभङ्ग निपुणंत्वममोघमस्त्रम् । तामानय प्रियतमां" and also त्यजत मानमलं बतविग्रहैर्नपुनरेति गतं चतुरंवयः । परभृताभिरितीव निवेदिते स्मरमते रमते स्मवधूजनः । रघु० IX-47. मम वासमीपं मां वा नयाशु कलभाषिणि यत्र कान्ता" विक्रम० IV. II; "तेन दूतिविदितं निषेदुषा" रघु० XIX-18; XIX. 23. "क्लृप्तपुष्पशयनान्लतागृहानेत्यदूतिकृत मार्गदर्शनः"; संगमाय निशि गूढचारिणांचारु दूति कथितं पुरोगताः" XIX. 33. Again दूत्यां दूतिरपिस्मृता इति शब्दप्रकाशे. The shortening of ई may be also explained by the rule "ङ्यापोः संज्ञाछंदसो र्बहुलम्" as मल्लीनाथ does on वैदेहि बन्धो र्हृदयं विदद्रे" रघु० XIV. 33 The reading "रतिदूतपदेषु" accepted by the Trivendrum edition is not good. It leaves no ground for grammatical difficulty, but on the face of it lacks in genuineness.

मनोहरम्—रमणीयम् beautiful. पुनः प्रतिपद्य—भस्मरूपं वपुरणहाय पूर्ववदतिरमणीयं शरीरमेवोदपादयेत्यर्थः । For if you are not there to order the Cuckoo, nobody possibly would. निसर्गपण्डिताम्—निसर्गतः एव पण्डिता निसर्ग पण्डिता ताम् । naturally gifted *cf.* "स्त्रीणामशिक्षितपटुत्वम्... .....'' शाकु० V "अहो निसर्गनिपुणास्त्रियः" मालविका० पण्डा संजाता अस्य इति पण्डितः "तारकादित्वादितच्" यद्वा पण्डते स्म "गत्यर्था" इतिक्तः This verse is quoted in काव्यालंकाराटिप्पण with the remark करुणविप्रलम्भस्तु शृंगार एव.

17. हे स्मर शिरसा प्रणिपत्य याचितानि सवेपथूनी उपगूढानि च तानि रहः ते सुरतानिचसंस्मृत्य मे शान्तिः न अस्ति ।

रति here comes to a full understanding, that her bitterly expressing her own grief was to no purpose. So now, she

begins to think of the happy days of the past, that she had spent joyfully in company with her lord Cupid.

उपगूढानि—उपगुह + त added to form a noun ("नपुंसके भावे क्तः") an embrace *Cf.* सद्यः कण्ठच्युतभुजलताग्रन्थिगाढोपगूढम् मेघ० । II. 37. वेपथुः सात्विकभावः कम्पः (trembling) तेन सहितानि सवेपथूनि ।

संस्मृत्य is grammatically incorrect as the gerund in य substituted for त्वा must have the same subject as the main verb. *Cf.* for the same construction" निरीक्ष्य संरम्भनिरस्तधैर्यं राधेयमाराधित जामदग्न्यम् । असंस्तुतेषु प्रसभं भयेषु जायेत मृत्योरपि पक्षपातः किरात० III. 21 and " दिलीपानन्तरं राज्ये तं निशम्य प्रतिष्ठितं । पूर्वप्रधूमितो राज्ञां हृदयेऽग्निरिवोत्थितः " रघु IV. 2.

In the very rememberance it is implied that she is no longer satisfied, wlth her present circumstances.........संस्मृत्य न शाम्यामिइत्यर्थः " नारायण.

18. हे रतिपण्डित त्वया मम अङ्गेषु स्वयं रचित आर्तवं कुसुमप्रसाधनं इदं ध्रियते तव तत् चारु वपुः न दृश्यते ।

आर्तवम्—ऋतुरस्य प्राप्तः इति अण् प्रत्ययः । belonging to the season. ध्रियते—Continues to be as it was *Cf.* ' ध्रियते स्वेदलवोद्गमोऽपि ते । अथचास्तमितात्वमात्मना " रघु० VIII. 51.

कुसुम प्रसाधनम्—कुसुमान्येव प्रसाधनम् or कुसुममयंप्रसाधनं, a compound of the......शाकपार्थिवादि " class. The Trivendrum edition reads नवमङ्गेषु instead of स्वयमङ्गेषु which has been explained by नारायण as अत्र कुसुमाभरणानामभिनवत्व कथनेन क्षणादेव त्वमीदृशीं दशांगतोऽसीति व्यज्यते ।

रतिपण्डित—Skilled in sports of love.

19. यस्य परिकर्मणि असमाप्ते (सति) दारुणैः विबुधैः स्मृतः असि । तम् इमं मे दक्षिणेतरम् चरणं निर्मितरागं कुरु एहि । Madana had been engaged in painting the left foot of रति with the red-lac dye, when he was suddenly remembered by इन्द्र to be deputed on business. Now she wishes him back for the completion of the same परिकर्मन् decoration. " परिमलवर्जनार्था क्रिया परिकर्म" विबुधः—a god दारुणैः—(goes with विबुधैः) They are spoken of as दारुण

for they deputed मदन on such a dreadful mission. Their wisdom (विबुधत्व) was changed to dreadfulness (दारुणत्व) in her eyes. How could they be called wise if they did not understand the propriety of what they were doing.

The Trivendrum edition reads as " विबुधैरपि यत्सुदारुणैः " where नारायण remarks " विबुधानां सौम्यत्वस्यैवोचितत्त्वादपि शब्दो विरोधमाह "

दक्षिणेतरम् (the left foot) दक्षिणात् (दक्षिणस्माद्वा) इतर स्तम् । *Cf.* " for a similar idea " तव निः श्वासितानुकारिभिर्बकुलैरर्धचितासमं मया । असमाप्य विलासमेखलां किमिदंकिन्नरकण्ठि सुप्यते " रघु VIII 64. नारायण remarks " स्नेहातिशयात् स्वहस्तेनैव मम चरणद्वयमलक्तकरसेन रञ्जयितुं प्रवृत्तस्त्वं दक्षिणचरणरञ्जनानन्तरमेवदैवकृतात् स्मरणात् गतोऽसियत् तस्माद्वततरमागत्य वामचरणस्पर्शस्य विशेषतः स्त्रीणां सुखकरत्वं प्रसिद्धं । यथोक्तं मेघसंदेशे "वामश्चास्याः कररुहपदैः " इति. On this अरुणगिरि says " दक्षिणेतरमिति तस्य स्त्रीणां संभोगसाधनत्वात् । "

20. हे प्रिय पतंगवर्त्मना एत्य अहं पुनः ते अङ्काश्रयिणी भवामि दिवि चतुरैः सुरकामिनीजनैर्यावन्नविलोभ्यसे ।

पतन्सन्गच्छाति इति पतंगः (a moth) तस्य वर्त्मना अग्निप्रवेशेन । Now रति thought, that it was no use being sorry and that she must meet her lord in the other world as soon as she can, otherwise the heavenly damsels would captivate his heart. So she prepares to put herself in fire and to end her life on earth.

अङ्कं आश्रयितुम् शीलं यस्याः । who am very fond of mounting up on your lap.

विलोभ्यसे दिवि—रति in her distraction forgets that काम was himself a celestial being as she also was, or she may be referring to some higher world. अरुणगिरि tries to defend दिवि by a very long explanation.

" ननु दिव्यावाद्दिवीत्यनुपपन्नम् । मरणादृतेऽपिच शक्यं प्राप्तुम् । न दिव्यानामपि शरीरत्यागानन्तरम् गतयो भिन्नाः । and नारायण by " दिव्यानामपि शरीरत्यागानन्तरम् स्वर्ग एवावस्थानंमिति नियमो नास्त्येव । नापि दिव्यानामपि

भर्तृलोकप्राप्तिरनुमरणेन विनासंभवति " विलोभ्यसे is in the sense of विलोभयिष्ये.

चतुरैः Because they are skilful, they will anyhow win you over.

21. हे रमण यदि अपि त्वां अनुयामि, मदनेन विनाकृता रतिः क्षणमात्रं जीविता किल इति इदं वचनीयं मे व्यवस्थितम् ।

वचनीयम्—(Bad talk or scandal) लोकापवादः

इति—"इति शब्दो हेतौ न तु वचनीयप्रकारवाची" नारायण० It here means the "cause" why she should now end her life and does not stand for an explanatory expression for the sorts of ill-reports that were likely to spread over.

व्यवस्थितम्—' शिलालिखितंजातम्" अरुणगिरि or "विशेषेणावस्थितम्" has remained firmly.

रति—here means to say that as a true पतिव्रता she ought to have died the very moment ("मृते म्रियेत या पत्यौ सा स्त्री ज्ञेया पतिव्रता"). Now even dying would not spare her from the undesirable criticism of public, questioning her पातिव्रत्य. It was a permanently non-separable associate with her name and fame. नारायण remarks "हन्त ममानुमरणेन भर्तृलोकप्राप्तौ सिद्धायामपि क्षणमाजीवननिमित्तो लोकापवाददोषः कदाचिदपि नापैतीति सलज्जमाह".

22. परलोकान्तरितस्य ते मया अन्त्यमण्डनं कथं क्रियतां अङ्गेन च जीवितेन च सममेव अतर्कितां गतिं गतः असि ।

अन्त्यमण्डनम्—"प्रेतशरीरालङ्करणम्" नारायण The funeral decoration, such as putting a garland on the dead body, applying sandal, etc. before it is cremated. But in this case it was not possible. for मदन was burnt to ashes and no body was left there to be decorated. Hence the natural question of रति "कथं अन्त्यमण्डनं क्रियताम्"

अङ्गेन च जीवितेन च समं (गतः) Both the body and spirit are gone to an undefinable somewhere ("अतर्कितां गतिम्") at one and the same time. The poet here refers to the state after death in general, the dark economy of heavens.

The reading "स्वयमेव" for सममेव has been accepted by दक्षिणावर्त which is certainly not a preferable one, as it loses the force of the body and the soul (in this case only) going away simultaneously; also अरुणगिरि rightly remarks "तन्न चतुरश्रम्। अन्त्यमण्डनस्याशक्यत्वं ह्युपपाद्यम्। तत्र च स्वयमनङ्गस्यनोपयोगः"

23. उत्संङ्गनिषण्णधन्वनः शरम् ऋजुतां नयतः ते मधुनासह सस्मितां कथां तत् नयनोपान्तविलोकितं च अहं स्मरामि।

उत्सङ्गनिषण्णधन्वनः—उत्सङ्गे निषण्णं धनुर्यस्य। The word धनुस् at the end of a बहुव्रीहि compound is changed to धन्वन्.

नयनोपान्तविलोकितम्—नयनस्य उपान्तेन नेत्रकोणेन इति यावत् विलोकितंदृष्टम्।. The side-long glance. This may refer to मधु or to herself.

Now though she was bent upon following her lord, yet could not keep her mind away from the happenings of the past, for "nothing is like ultimate forgetting." She remembers of how they three—मदन, मधु and she herself were sitting together and talking ardently to eath other amidst the happy exchange of affectionate side-glances.

This verse has been quoted in the व्यक्तिविवेक as an instance of स्वभावोक्ति and in काव्यानुशासन as that of जाति।.

24. कुसुमायोजितकार्मुकः ते हृदयंगमः सखा मधुः क्नु सः अपि उग्ररुषा पिनाकिना सुहृद्गतांगतिं न गमितः खलु।

कुसुमायोजितकार्मुकः—कुसुमैः पुष्पैः आयोजितं सम्पादितं कार्मुकं चापं येन। whose bow is made of flowers; the मधु or spring season who has flowers of various sort for his emblem.

हृदयंगमः—हृदय गम + खच् before the affixes खच् and खश् (अ) the words अरुष् द्विषत् etc. and such as ending in अ take the augment म; "अरुर्द्विषदजन्तस्य" "हृदयं गच्छतीति हृदयंगम्," the "म" कार is obtained.

खलु—shows an anxious expectation for answer to the question "सुहृद्गतांगतिं गमितः" अरुणगिरि and नारायण also explain

it as "खलुर्जिज्ञासायाम्" न गमितः खलु—Has your friend indeed not been reduced.

उग्ररुषा इति अत्युग्रकोपेन—whose angry mood is very terrible

At the mention of "मधु" in the last verse ("मधुनासह सस्मितांकथां" her thought now transfers to his whereabouts. She could not believe that he would have been set totally free by शंकर, being a very intimate friend of मदन, and consequently afraid of him.

This verse is quoted in the सरस्वतिकण्ठाभरण as an instance of पर्याय.

25. अथ तैः परिदेवताक्षरैः दिग्धशरैरिव हृदये आहतः मधुः आतुरां रतिं अभ्युपपत्तुं आत्मानं पुरः अदर्शयत्।

परिदेविताक्षरैः विलापवाक्यैः "विलापः परिदेवनम्" इत्यमरः। The utterance of her greief तैः तथाभूतैः अनिर्देश्यैः। that were quite inexplicable. "अक्षरग्रहणमर्थात् प्रागेवाचित्तवृत्तिनिहितुतां दर्शयितुम्" अरुणगिरिः दिग्धशरैः—दिग्धैः विषलिप्तैः शरैः बाणैः with arrows that were besmeared with poison. दिग्धफलैः—This would mean "by the tips of the arrows being besmeared with poision. This reading has been accepted by the Trivendrun ed. and is not a bad reading. For आहतः struck some read अर्दितः or अर्पितः which mean nearly the same thing as आहतः। अभ्युपपत्तुं—To favour her with a consolation. अरुणगिरि reads अभ्यवपत्तुं and explains as "अभ्यवपत्तिरनुग्रहः"

When मधु was directly referred to in the course of her grief, then only he made himself bold to show his face to रति, for his voluntary visit to her under these circumstances would have possibly redoubled her grief. This verse is quoted in the सरस्वतिकंठाभरण as an instance of पर्याय figure of speech.

26. तम् अवेक्ष्य साभृशं रुरोद, उरः स्तनसंबाधं च जघान, दुःखं हि स्वजनस्य अग्रतः विवृतद्वारं इव उपजायते।

स्तनसंबाधम्—The णमुल् is used when the whole part of the body is pained according to the सूत्र " परिक्लिश्यमाने च " स्तनौ संबाध्य स्तनसंबाधम्। विवृतद्वारम्—विवृतं विघटितं द्वारं यस्य तत् with its gates thrown wide open. *cf.* संतानवाहीन्यपि मानुषाणां दुःखानि सद्बन्धुवियोगजानि। दृष्टे जने प्रेयसि दुःसहानि स्रोतःसहस्रैरिव संप्लवन्ति। उत्तर० IV. 8. All the grief becomes manifest in the presence of an affectionate relative 'सर्वंहिदुःखं बन्धुजनस्याग्रे विवृतद्वारमिव भवति। अन्तर्भागे निरुद्धं हिवस्तु यथा द्वारे विघटिते सति निरंन्तरं निर्गच्छति तथामनस्स्थितं दुःखमपि बन्धुजनस्याग्रे प्रलापाश्रुसंतानादिरूपेण बहिः प्रसरत्येवेतिभावः।" नारायण. This statement of the poet does not limit itself with being a theory only, but it is the most correctly-observed practical truth.

27. दुःखिता (सा) एनम् इति उवाच वसन्त पश्य सुहृदः किं स्थितम्, तत् इदं कपोतकर्बुरं भस्म पवनैः कणशः विकीर्यते।

कपोतकर्बुरम्—कपोतवत् कर्बुरं शबलम् variegated in colour like a dove.

For सुहृदः the Trivendrum edition reads सुहृदं, which the commentators नारायण and अरुणगिरि take a very round about way to explain. Apart from this, the reading is not without its own propriety as explained by them "हे वसन्त सुहृदं पश्य। किं स्थितं (अवस्थानम्). etc. "O वसन्त ! look at him, your friend ! why do you stand like that ? Or else the only ramnants of his ashes also will be scattered all over the wind and shall be nowhere ?" This clearly brings out the miserable condition of मदन and the state to which रति has been reduced.

28. अयि स्मर सम्प्रति दर्शनं देहि, एष माधवः पर्युत्सुकः दयितासु अनवास्थितं नृणां प्रेम सुहृज्जने न चलं खलु।

मधुरेव माधवः इति "स्वार्थे अण्—The spring season. अनवस्थितं—not constant. रति means to say that in right course of nature, at least now her lord would present himself before them. For as वसन्त was his real friend he must have cherished a sort of permanent love towards him, though (मदन's) his love

towards herself, might for the matter of that, be considered as inconstant. नारायण remarks "पुंम्भिः स्त्रीषु कृता मैत्री चञ्चला बन्धुजनेषु कृता मैत्री स्थिरैव । तस्मान्मय्युपेक्षा सम्भवेदपि न त्वस्मिन्सुहृदीति भावः" Or we can take it to mean as a general proposition as "a man must love something. If he does not love his wife, (भार्यासु अनवस्थितं), then his love cannot but be centred on his best friends (सुहृज्जने न चलं खलु)" by taking the two as conditional. खलु gives the sense of "necessity."

29. ननुपार्श्ववर्तिना अमुना ससुरासुरं जगत् तव बिसतन्तुगुणस्य पेलवपुष्पपत्रिणः धनुषः आज्ञा कारितम् ।

रति means to say that the universal success of मदन was mainly due to the whole-hearted help rendered by his devoted companion वसन्त. It is therefore proper at least for his sake, that, मदन should present himself before them immediately.

पार्श्वे वर्तितुं शीलं अस्य स पार्श्ववर्ती सचिवः इत्यर्थः—lieutenant; constant companion.

बिसस्य तन्तुः एव गुणः (String) यस्य—qualifies धनुषः।

पेलवानि (tender, delicate) कोमलानि पुष्पाण्येव पत्रिणः (arrows lit. those having feathers).

यस्य—(धनुषः) *Cf.* "पदं सहेत भ्रमरस्य पेलवम्" V. 4 "स्थाने ततो दुश्चरमेतदर्थे अपर्णया पेलवयाऽपि तप्तम्" VII. 65.

जगदाज्ञांकारितं—Causal passive construction, and जगत् is put in accusative instead of the instrumental as कृ is one of the roots that take two accusatives "हृक्रोन्यतरस्याम् इति जगतः कर्मसंज्ञाम् ।" The expressions बिसतन्तुगुणस्य, पेलवपुष्पपत्रिणः are significant as they emphasise the weakness of the bow; and still मदन rules triumphant over the world. This is due to the assistance of वसन्त.

ससुरासुरम्—सुष्ठु राति ददाति अभीष्टमिति सुरः. The रामायण thus accounts for the name of सुरा (the nectar churned out of the ocean) 'प्रतिग्रहाद्देवा सुरा इत्यभिविश्रुताः ।' असुर is derived as अस्यन्ति क्षिपन्ति देवान् or सुरविरुद्धाः the negative particle न showing

"enmity." असुर is however the older of the two words and meant in Vedic literature as "mighty" ("असुप्राणस्तेन तद्वन्तो भवन्ति") and was used for the supreme spirit and also as an epithet of gods इन्द्र, अग्नि etc.

30. सः ते सखा अनिलाहतः दीपः इव गतः एव, न निवर्तते अहमस्य दशा इव अविषह्य व्यसनेन धूमितां मां पश्य ।

मदन is here compared to a दीप and रति to the दशा (wick) of the दीप. When the lamp is blown out by the wind, it goes out forever. (When relighted it is another light that takes its place) the wick remains in its place, though it loses all its lustre and is enveloped in smoke all over. रति also has remained intact like the wick and is full of smoke, that is, hot sighs of unbearable grief owing to the death of मदन. Thus the simile is complete.

गतः एव—असंन्निवृत्तये गतः gone forever, never to return. *Cf.* "परलोक मसंन्निवृत्तये यदनापृच्छ्य गतासि मामितः" रघु VIII. 49.

धूमिताम्—धूमः अस्य संजातः असौ धूमितः ताम् ।

व्यसनम्—Calamity, grief.—When taken with रति, and "विक्षेप" blast of wind when taken with दशा (wick). The Trivendrum ed. reads अविषह्यव्यसनप्रधूपिताम् । and नारायण explains अविषह्येन असह्येन व्यसनेन दुःखेन प्रधूपितां प्रकर्षेणाधूपितां अनुज्ज्वलाम् अन्तर्ज्वलच्छो-काग्निधूम युक्तामिति वा ।

31. कामवधे मां विमुञ्चता विधिना अर्ध वैशसम् ननु कृतम्, अनपायिनि संश्रयद्रुमे गजभग्ने सति वल्लरी पतनाय भवति ।

रति—means to say that fate had only half performed the work of destruction............: he had killed मदन and left her intact. But fate seemed not to know that रति would not survive her husband. If fate had not killed her, she would kill herself. The leaning creeper is bound to come down when the supporting tree falls, uprooted by an elephant.

विशसस्य कर्म वैशसम्—" विशसो हिंसकः " " शसुहिंसायामितिधातोः पचाद्यच् " शस् with वि to kill. " नृशंसो विशसः क्रूरः " इति भोजः.

अनपायिन्—अनपेतुं शीलमस्य—never leaving, always standing by. "कदाचिदपि अविरही" नारायण. मल्लिनाथ explains आनपायित्वेन विश्वस्ते—which was considered to be quite safe; of which no harm was expected." *cf.* "अथवा मम भाग्यविप्लवादशनिः कल्पित एष वेधसा। यदनेन तरुर्नपातितः क्षपिता तद्विटपाश्रितालता" रघु VIII. 47. The readings अनघापिहि or अहतापिहि in place of अनपायिनि as qualifying वल्लरी are highly poetic.

32. तदिदं बन्धुजनप्रयोजनं भवता अनन्तरं क्रियताम्, ननु विधुरां मां ज्वलनातिसर्जनात् पत्युः अन्तिकं प्रापय।

तत्—तस्मात् यस्मादर्धवैशसं दुस्सहतरम्। Because fate had left the cruel deed half-done and it is imperative for me to kill myself.

अनन्तरम्—"अविलम्बितमेव" नारायण–without delay. It might even mean "hereafter" in the sense of "now"

ज्वलने अतिसर्जनं दानं "विश्राणनं वितरणं दानं स्यादतिसर्जनम्" इति भोजः for ननुप्रापय—the Trivendrum edition reads अनुप्रापय where नारायण remarks "विधिवैपरीत्यात् सहगमनाभावेऽग्निप्रवेशोपकरणं संपाद्य पश्चादपि भर्तुरन्तिकं मां प्रापय। प्रियवियोगविधुराणां सुहृद्वधूनां प्रियतमसकाशप्रापणमेव हि सुहृदामुचितमिति भावः"

बन्धुजन°—बन्धुभूत जनस्य मम—इदं वक्ष्यमाणं क्रियताम्।. रति as काम's wife was the बन्धु of मधु.

विधुरां भर्तृवियोगदुःखितां (विगता धूःकार्यभागो यस्याः सा) helpless, not able to do one's duty.

33. कौमुदी शशिना सह याति, तडित् मेघेनसह प्रलीयते, प्रमदाः पतिवर्त्मगाः इति विचेतनैरपि प्रतिपन्नं हि।

From the conduct of the moonlight and the lightening it seems that the rule that women should go the way of their husbands is observed by even the inanimate objects. (विचेतनैः करणशून्यैः) Hence those who are possessed of intelligence are all the more bound to obey this rule सहमेघेन as soon as the cloud pours down its contents, it ceases to exist and the lightening too is no more to be seen. The first simile

शशिनासह etc. refers to a case where the wife follows husband wherever he goes and second refers to the case of a lady who follows in death her husband who is dead. दक्षिणावर्त reads पृथग्जनैः by ordinary persons"

विचेतन—मल्लिनाथ takes this word in the sense of "having little sense" He seems to follow the theory that that every-thing has got an "अनुद्भूतचैतन्य"

पतिवर्त्मगा—see the verse quoted and underlined in comm. *Cf.* शशिनं पुनरेति शर्वरी दयिता द्वन्द्वचरं पतत्रिणम् "रघु VIII-56 and also" अनुचरति शशांकं राहुदोषेऽपितारा। पततिच वनवृक्षे याति भूमिंलताच॥ त्यजति नच करेणुः पङ्कमग्नं गजेन्द्रं। व्रजतु चरतुधर्मं भर्तृनाथाहिनार्याः॥ प्रतिमा I Act.

34. अमुना सुभगेन प्रियगात्रभस्मनाएव कषायितस्तनी विभावसौ नवपल्लवसंस्तरे यथा तनुं रोचयिष्यामि।

विभावसु—विभा वसु (wealth) यस्य—Fire. कषायितस्तनी—कषायितावनुलिप्तौ or रञ्जितौ स्तनौ यया तथाभूता सती "निर्यासे भावनायांच कषायस्तुवरे रसे" इति भोजः। मल्लिनाथ takes it to mean tinged-red; but the ashes are gray and not red *Cf.* "कपोतकर्बुरम्" IV-27.

नवैः पल्लवैः कृते संस्तरे A lady immolating-herself on the funeral pyre of her dead husband decorates her body with ornaments.

रति means to say that the ashes of मदन would be quite sufficient to decorate her body with and she would gladly welcome a bed of fire as much as one made of soft tender leaves. *cf.* नवपल्लव संस्तरेऽपि ते मृदु दूयेत यदंगमर्पितम् तादिदं विषहिष्यते कथं वद वामोरुचिताधिरोहणम् "रघु" VIII 57.

35. हे सौम्य त्वां कुसुमास्तरणे बहुष आवयोः सहयतां गतः संप्रति तावत् प्रणिपाताञ्जलियाचितः सन् चितां मे आशु कुरु।

रति means that वसन्त had helped them often times in the matter of preparing a bed of flowers for them & now she requries him as a true friend to help her in the preparation of the pyre.

प्रणिपाताय यः अञ्जलिः तेनयाचितः । The reading विनिपात-अलियाचितां qualifies चिता. विनिपातो मरणम् तत्समये कृतः अञ्जलिः विनिपाताञ्जलिः तेन याचिताम् । It being the last request (अन्त्याञ्जलि) it would be difficult for वसन्त to refuse it.

अनेन याजाननस्य अप्रत्याख्येय त्वमुलम्

चिता funeral pyre "देहदाहाय काष्टानां संचयः साग्निकश्चिता"

36. तदनु मदर्पितं ज्वलनं दक्षिण वातवीजनैः त्वरयेः मां विना यथा स्मरः क्षणमपि न उत्सहते तथा ते खलु विदितम् ।

तदनु after the preparation of the funeral pyre.

मयि अर्पितं मदर्पितं This implies that वसन्त himself was to place fire on her. But the precept is स्वयमेवार्पयेदग्निं दाक्षिणवात is the मलय breeze and रति naturally refers to it being one of the agents of काम himself and a willing helpmate of मधु. The fire thus fanned would burn briskly and enable रति to go to her husband all the more quickly. The reading ज्वलयेः is not quite approprite. खलु certainly. अरुण takes is "अनुनये' "I beseech thee"

37. अपिच इति विधाय एकः एव सलिलस्य अञ्जलिः नौ दीयताम् तं स ते बान्धवः परत्र मया सहितः अविभज्य पास्यति ।

Libations of water mixed with तिल, flowers, balls of rice etc. are offered to the dead by their relatives. रति desires वसन्त to offer a single libation for them both. For though physically different, as husband and wife they formed but one whole. अरुण reads यत् for तम् ।

38. हे माधव परलोकविधौ च स्मरमुद्दिश्य विलोलपल्लवाः सहकार मञ्जरीः निवपेः ते सखाहि प्रियचूतप्रसवः ।

परलोकविधौ—"प्रेतकृत्ये पिण्डादिकादि कर्मणि" विलोलाः पल्लवाः या सु ताः The sprouts waving in the wind would make the सहकार मञ्जरी look more beautiful

निवपेः—वप् with नि to make an offering to the deceased पितृदानं निवापःस्यात् अमरः ।

प्रियाः सहकारस्य प्रसवाः पुष्पाणि यस्यसः ।

39. इति देहविमुक्तये स्थितां रतिं आकाशभवा सरस्वती ह्रदशोषविक्लवां शफरीं प्रथमा वृष्टिरिव अन्वकम्पयत् ।

स्थिताम् ready or prepared for. v. l. स्थिरां (firm not wavering) is also good.

सरस्वती—Speech, voice आकाशभवा come from the sky. It was an "अशरीरिणी वाक्."

ह्रदस्य शोषेण विक्लवां (V.) (विह्वलां means the same thing) tormented, oppressed.

शफरी—शफर is described as a small white glistennig fish which darting rapidly through the water is not unaptly compared to the twinkling glances of a sparkling eye. "मोघीकर्तुंचटुलशफरोद्वर्तनप्रेक्षितानि" मेघ० I-40. "शफरी परिस्फुरितचारुदृशः" किरात० VI 16. रति is compared to शफरी as both are opperessed the former by grief and the latter by absence of water. The voice from the Sky is welcome to रति as the first shower of rain is to शफरी.

अन्वकम्पयत्—took pity on, cheered her up. "ततो वह्निसमादाय रतिः कामवल्लभा। अनुगन्तुं स्वभर्तारमुद्योगमकरोन्मुने ॥ ततो रतिं कामपत्नीं स्थितां देहविमुक्तये। आकाशसंभवा वाणी प्राहोहं मधुराक्षरम्" शिवपुराण०

40. हे कुसुमायुधपत्नि तव भर्ता चिरात्दुर्लभः न भविष्यति, येन कर्मणा सः हरलोचनार्चिषि शलभत्वं गतः (तत्कर्म) श्रुणु ।

चिरात् दुर्लभः न—will be सुलभ ere long. अरुण explains चिरात् as दवीयसि काले" in the distant future.

हरस्य लोचने विद्यमानं अर्चिः हरलोचनार्चिः। अर्चिः तेजः हरलोचनाग्नौ इत्यर्थः. शलभ—a moth.

41. उदीरितेन्द्रियः प्रजापतिः स्वसुतायां अभिलाषमकरोत्, अथ तेन विक्रियां निगृह्य अभिषप्तः (मदनः) एतत्फलमन्वभूत्। उदारितानि इन्द्रियाणि यस्य सः। excited °इन्द्रियः his sensuality being roused or excited (by काम) "अत्र उदीरितेति णिचा कामस्य प्रयोजकत्वं अव्यभिचारादर्थतः एव आयाति इति शब्दतः प्रयोगाभावात्।" काम was promptly punished for his mischief by ब्रह्मा who pronounced a curse that "he

would be burnt to ashes" but he also provided for the termination of the curse.

स्वसुतायाम्—मल्लिनाथ explains सरस्वत्यां It is the name of the evening twilight or सन्ध्या. "गायत्री नाम पूर्वाह्णे सावित्री मध्यमे दिने सरस्वतीच सायाह्ने सैव सन्ध्या त्रिधा स्मृता" some commentators give the name of ब्रह्मा's daughter as तिलोत्तमा. अभिलाष etc. The story is as follows. ब्रह्मदेव once became enamoured of his own daughter, who when she became aware of his intentions assumed the form of a doe. ब्रह्मदेव assumed the form of a deer and followed her. शिव shot an arrow from his पिनाक whereupon ब्रह्मा with his head cut off remained suspended in the sky in the form of the constellation मृगशीर्ष, and the arrow of शिव become the constellation आर्द्रा which always follows it *Cf.* महिम्नस्तोत्र--प्रजानाथं नाथ प्रसभमभिकं स्वां दुहितरम् ।

गतं रोहिद्भूतां रिरमयिषुमृष्यस्य वपुषः ॥
धनुष्पाणेर्यातं दिवमपि सपत्राकृतममुम् ।
त्रसन्तं तेऽद्यापि त्यजति न मृगव्याधरभसः ॥

Another version in that ब्रह्मा fell in love with his daughter सन्ध्या but being laughed at by sages and by शिव for his weakness of mind, he cursed काम the author of michief in the manner stated here. The fable is thus explained by कुमारिलभट्ट-प्रजापतिस्तावत्प्रजापालनाधिकारादादित्यः एव उच्यते । सचारुणवेलायामुषस्युदयन्नभ्येति सातदागमनादेवोपजायत इति तद्दुहितृत्वेन व्यपदिश्यते तस्यां चारुणाकिरणाख्य बीजनिक्षेपात्स्त्री पुरुष संयोगवदुपचारः"

42–43. तपसा तत्प्रवर्णीकृतः हरः यदापार्वतिं परिणेष्यति तदा उपलब्धसुखः सः स्मरं स्वेन वपुषा नियोजयिष्यति । (42).

धर्मयाचितः सः इति च स्मरशापावधिदां सरस्वतीमाह अशनेः अमृतस्य उभयोः वशिनः च अम्बुधराश्च योनयः ।

प्रवर्णीकृतः—"प्रवणस्तत्परे नम्र" इति शाश्वतः Devoted to, favourably inclined towards पार्वतीपरत्वं प्रापित इत्यर्थः ।.

°सुख may refer to विवाहसुख or simply feeling of ease.

शिव would soon come to know his mistake, in burning काम whose existence is quite necessary in the interest of the world.

स्मरस्य शापस्य अवधिं (termination) ददाति ताम्. धर्मेण याचितः धर्म was a प्रजापति born of ब्रह्मदेव's right breast. काम was one of his three sons. He is represented as having the form of a bull losing one of his legs at the end of each age. *Cf.* ससिस्रक्षुः प्रजास्तादौ पालनं तास्वचिन्तयत् तस्य चिन्तयतः स्वाङ्गाद्दक्षिणारूयात् सकुण्डलः ॥ प्रादुर्बभूव पुरुषः गन्धमाल्यानुलेपनः । तं दृष्ट्वोवाच भगवांश्चतुष्पादं वृषाकृतिम् । पालयेमाः प्रजाः पुत्रत्वं ज्येष्ठो जगतो भव । इत्युक्तः स समुत्तस्थौ चतुष्पादः कृत युगे ॥ त्रेतायां स त्रिभिः पादैः द्वाभ्यां वै द्वापरेऽभवत् । कलौ एकेन पादेन प्रजाः पालयते विभुः । वराहपुराण० (quoted by Mr. Deshpande.) The present reading धर्मयाचितः begged by धर्म on behalf of his son," detracts from the grace of the favour conferred by ब्रह्मदेव and therefore the *v. l.* धर्मचारिणि (referring to रति) is better. The heavenly voice also explains that there was no wonder if ब्रह्मदेव cursed मदन and mitigated the curse in the same breath. *Cf.* "वज्रादपि कठोराणि मृदनि कुसुमादपि । लोकोत्तराणां चेतांसि कोहि विज्ञातुमर्हति " उत्तरराम वशिनः etc. ascetics who have control over themselves and clouds (अम्बुधराः) produce both अशनि, अमृत objects which are incompatible with each other. अशनि when taken with अम्बुधर means the thunderbolt or lightening, while with reference to वशिनः it means कोप (anger); अमृत in the case of the cloud, is nectar while with reference to वशिनः it means प्रसाद. अरुण० remarks स्मरशापान्तभवाम्—स्मरशापप्रदानावसानसंभूताम् अनेन वशिनामनुग्रहस्वभावत्वादप्रायत्निकत्वमनुग्रहवाचोऽस्याः द्योत्यते । अशनि वशिनां कोपप्रभवत्वंच. उक्तं शाकुन्तले–शमप्रधानेषु तपोधनेषु गूढंहि दाहात्मकमस्ति तेजः । स्पर्शानुकूला इवसूर्यकान्तास्तदन्यतेजोऽभिभवाद्वमन्ति । II. 7. The reading स्मरशापान्तभवा सरस्वति is quite ackward as it cannot be connected with आहं *cf.* सचानुनीतः प्रणतेन पश्चात् मया महर्षिर्मृदुतामगच्छत् उष्णत्वमग्न्यातपसं प्रयोगाच्छैत्यं हियत्साप्रकृतिर्जलस्य । रघु० V. 54.

44. हे शोभने तत् इदं भवितव्यप्रियसंगमं वपुः परिरक्ष, रविपीतजलानदी तपात्यये पुनः ओघेन युज्यते ।

तत्—तस्मात्.

भवितव्यः प्रियेण संगम यस्य तादृशं वपुः (her body.) रति is advised not to commit suicide but to take special care of her body; present separation is but temporary and like a river that has lost its current in Summer regaining it in the rainy season, she would be soon united with her husband.

रविणा पीतं जलं यस्याः सा—refers so the evaporation of water owing to the heat of the Sun. *V. l.* "अपि वीतजला तपात्यये" is also a good reading although deprived of its waters" (वीतानि—गतानि जलानि यस्याः सा) "ग्रीष्मे" will have to be understood in this reading.

तपात्यय—the close or the passing off, of the summer heat (तप)—the rainy season. *Cf.* similar expression "शिशिरात्यय" spring.

45. इत्थं अदृश्यरूपं किमपि भूतं रतेः मरणव्यवसायबुद्धिं मन्दीचकार तत्प्रत्ययात् च कुसुमायुधबन्धुः एनां सुचरितार्थपदैः वचोभिः आश्वासयत् ।

किमपि—strange; something that is indescribable.

मरण व्यवसायः यस्याः तादृशीं बुद्धिम्—व्यवसाय determination.

मन्दीचकार—अल्पीचकार न तु निःशेषं अपाचकार ।

सुचरितार्थपदैः—सुष्टु चरितार्थानि (चरितः संपादितः अर्थः येषां) तानि पदानि एषां तैः—(words) The words which were quite significant and calculated to achieve their purpose.

The reading समभिवृद्धरसैः means सम्यक् अभिवृद्धः रसः येषु तै which was full of रस that is quite soothing.

46. अथ व्यसनकृशा मदनवधूः उपप्लवान्ते किरणपरिक्षयधूसरा दिवातनस्य शशिनः लेखा प्रदोषमिव प्रतिपालयांबभूव.

दिवातन—दिवाभवः दिवातन (belonging to the day). The affix तन is added to the particles स्वयं, चिरं, प्राह्णे, प्रगे & adverbs of time in the sense of "that time".

प्रदोष—प्रारंभो दोषायाः or प्रारब्धाः दोषाः यस्मिन् the beginning of the night. *v. l.* दिनान्तम् for प्रदोषम् better suits with उपप्लवान्तम् ।

रति emaciated and pale owing to her grief is aptly compared to the digit of the moon, which is also slender and pale, its rays being obscured by the sun.

उपप्लव is compared to the day. The comparisan also suggests future happiness for रति as the moon's digit will regain all its lustre when the day is over so also रति would regain her full happiness after the curse had run its period.

Canto V.

[Goaded by her failure पार्वती resolves to practise rigorous penance to secure शिव as her husband and repairs to a peak of the mountain. शिव disguised as an ascetic youth comes to her to taste her love for him. He laughs at the idea of पार्वती wishing to secure शिव as her husband for he has neither beauty nor wealth, lives in a cemetery and indulges in ugly practices पार्वती replies that he does not know the real nature of शिव and expresses her resolve to marry शिव for all that and gives him so understand that she is not prepared to argue the point further with him. Finding that he still wishes to say something in reply she asks her friends to turn him out and starts at once to go away from him. शिव discloses his own form and vouchsafes that he would be her servant forever]

[*Verse*] 1. तथा समक्षं मनोभवं दहता पिनाकिना भग्नमनोरथा सती पार्वती रूपं हृदयेन निनिन्द, चारुताहिप्रियेषु सौभाग्यफला ।

तथा—so precipitately and completely. निनिन्द रूपं She condemned her beauty as absolutely useless because it failed to attract the lover.

भग्नः मनोरथः (हरजायात्वप्राप्त्यादिलक्षणः) यस्याः सा. In this connection we refer the students to "प्रेम्णाशरीरार्धहरां हरस्य I-50" उमामुखे बिम्बफलाधरोष्ठे व्यापारयामास विलोचनानि "III-67 शैलात्मजापि पितुरुच्छिरसो III-75. and "अरूपहार्यं मदनस्यनिग्रहात्" V-53 सौभाग्य फलं यस्याः सा सौभाग्य good fortune, namely, in being able to attract the lover. *Cf.* भोज्यांप्रति व्यर्थमनोरथत्वा द्रूपेषु वेशेषु च साभ्यसूयाः—रघु VII-2. "स्त्रीणां प्रियालोकफलोहिवेशः" कुमार VII-22.

2. सा समाधिमास्थाय तपोभिः आत्मनः अवन्ध्यरूपतां कर्तुं इयेष, अन्यथा तथाविधं प्रेम, तादृशः पतिः (इति एतत्) द्वयं कथं वा अवाप्यते।

अवन्ध्यं सफलं रूपं यस्याः सा तस्याः भावः अवन्ध्यरुपताम्. To make her beauty fruitful by practising penance, for तपस् is said practically to give everything *Cf.* यद् दुष्करं यद् दुरापं यच्चदुष्करं तत्सर्वं तपसा प्राप्यं तपो हि दुरतिक्रमम् "The negation is prominent here (प्रसज्यप्रतिषेध) and so it should not have been compounded. But according to भाष्यकार ("प्रसज्यप्रतिषेधेऽपि नञ्समास इष्यते) अवन्ध्यः कामो हेतुः यस्याः सा, तस्याः भावः such नञ may be compounded v. l. अवन्ध्य कामताम् is also a good reading but not in keeping with "निनिन्दरूपं" of the preceding verse.

समाधि—rigid rule of conduct, concentration of mind अरुणगिरि explains it as "भग्नमनोरथ प्रतिसन्धानम्"

This verse is quoted in the सरस्वतिकंठा० as an instance of तपश्चरणादि जन्मा नैमित्तिकोऽनुरागः।

3. गिरीशप्रतिसक्तमानसां तपसे कृतोद्यमां सुतांच निशम्य मेना वक्षसा परिरभ्य महतः मुनिव्रतात् निवारयन्ती एनां उवाच।

गिराश°—गिराशे प्रतिसक्तं मानसं यस्याः सा—The Trivendrum edition reads "गिरीशं प्रतिसक्तमानसां" in which case प्रति is the कर्म प्रवचनीय governing गिरीश.

महत्—great, rigorous. महतः मुनिव्रतात्—The ablative is used by the rule "वारणार्थानाम् ईप्सितः" see the commentary further. नारायण remarks "अत्र कैश्चित् मुनिव्रतस्यं मेनायाः अनीप्सितत्वात् अपदानत्वानुपपत्तिराशङ्किता तन्मन्दम्। भाष्यादौ कर्तरित्यनुवृत्तेरप्रदर्शितत्वात्।"

4. मनीषिता गृहेषु देवता सन्ति, हे वत्से क्तपः क्च तावकं वपुः, पेलवं शिरीषपुष्पं भ्रमरस्य पदं सहेत पतत्रिणः पुनः न।

मनीषिताः—such as the mind would desire. The देवताs are शची or इन्द्राणी or others that are more or less associated with marriage. मेना means to say that, she need not go to the forest to achieve her purpose she can worship as many deities as she likes at home. The reading मनीषिताय (object in the mind) अर्च गृहेषु देवताः seems to be better as it gives the intended sense directly.

नारायण remarks "प्रतिमारूपेण वर्तमानाः सौभाग्यप्रदा इद्राण्याद्याः देवताः अर्चपूजय" क्व—क्व repetition of क्व shows disparity between two things. "द्वौ क्व शद्बौ महदन्तरं सूचयतः" *cf.* क्व सूर्यप्रभवो वंशः क्वचाल्पविषया मतिः" Raghu I. 2. क्वभूपतीनां चरितं क्व जन्तवः" किरात० I. 6.

शिरीष—Is a very delicate flower often used as an ear-ornament by ladies. *Cf.* कृतं न कर्णार्पित बन्धनं सखे शिरीषमागण्डविलम्बिकेसरम्" शाकुन्तल० VI. *cf.* also "चूडापाशे नवकुरवकं चारु कर्णे शिरीषम् मेघ० II. 2.

पतत्रिन्—पतति इति—a bird. *cf.* परुषस्तपोविशेषस्तवपुनरङ्गं शिरीष सुकुमारं व्यवसितमेतत्कठिनं पार्वति तद्दुष्करमिति प्रतिभाति पार्व० परि० III–16.

5. इति अनुशासती मेना ध्रुवेच्छां सुतां उद्यमात् नियन्तुं न शशाक, ईप्सितार्थस्थिरनिश्चयं मनः निम्नाभिमुखं पयः च कः प्रतीपयेत्।

ध्रुवेच्छां—स्थिरव्यवसायाम्। *v. l.* स्थिरेच्छाम् means the same thing.

ईप्सिते अर्थे स्थिरः निश्चयः यस्य तादृशम्। निम्नस्य अभिमुखं निम्नाभिमुखं—निम्नं a lower level; downward course.

प्रतीपयेत्—Denominative verb from प्रतीप (against the current.) It is absolutely difficult to turn a person who is bent upon achieving something from his course just as it is diffcult to make water flowing in a downward course go against the current.

6. कदाचित् मनस्विनी सा मनोरथज्ञं पितरं आसन्नसरवीमुखेन फलोदयान्ताय तपः समाधेः आत्मनः अरण्यनिवासं अयाचत।

मनस्विनी—a Spirited or proud woman स्थिरचित्ता. "महाकाव्ये कृतोद्योगो विघ्नैराहतमानसाः प्रारब्धं न त्यजति यः स मनस्वीति कथ्यते. ।"

आसन्नायाः सख्याः मुखेन ।

मनोरथज्ञं— who knew her cherished desire and who was therefore likely to grant her request.

फलोदयः अन्तः यस्य तादृशाय. ० समाधेः समाधिः means abstract meditation in austerities. These she was going to perform until she secured the desired object.

पितरं अरण्यनिवासम् are the two accusatives for अयाचत. "दुयाच इत्यादिना द्विकर्मत्वम् "

7. अथ अनुरुपाभिनिवेशतोषिणा गरीयसा गुरुणा कृताभ्यनुज्ञा गौरी पश्चात् प्रजासु तदाख्यया प्रथितं शिखण्डिमत् शिखरं जगाम ।

अनुरूपः (रूपस्य योग्यः सदृशो वा worthy or proper) यः अभिनिवेशः (fixity of purpose) तेन तोषितुं शीलमस्य. नारायण explains अनुरूपे आत्मानुरूपे वरे विषये यो अभिनिवेषः अभिलाषोत्कर्षः (strong attachment or love "सखि दिष्ट्यानुरूपस्तेऽभिनिवेशः" शाकुन्तल० III) तेन तोषितुं संतोषितुं शीलमस्यति ।

गरियसा—exalted. कृता अभ्यनुज्ञा यस्याः सा ।

शिखण्डिमत्— full of peacocks. The expression seems to be used to secure a jingling assonance and not with any special significance. Similarly also "गुरुणा गरीयसा." नारायण however remarks "अनेन केकालापमयूरनृत्तादिषुविकारहेतुषु सत्स्वपि देव्याः धीरत्वात् तपोलोपशङ्कायाः अभावः सूचितः। ...... विकारहेतौ...etc. I. 59 तपः सौकर्यार्थं दुष्टसत्त्वानामभावोऽपि अनेनैव ध्वन्यते । नहि शार्दुलाद्यधिष्ठिते देशे शिखण्डिनस्तद्भयान्निवसन्ति ।" But from further description it seems that the forest was full of wild animals (विरोधिसत्त्वोज्झितपूर्वमत्सरं ...... etc.).

8. अहार्यनिश्चया सा विलोलयष्टिप्रविलुप्तचन्दनं हारं विमुच्य, बालारुणबभ्रुपयोधरोत्सेधार्धशीर्णसंहति वल्कलं बबन्ध ।

अहार्यः निश्चयाः यस्याः सा ।

हारं ...... etc. one commentator reads the two words साहारं as connected and explains as "सा आहारं विमुच्य" and also further reads अभिलोलयष्टिः *i. e.* देहयष्टिः and takes प्रविलुप्तचन्दनं as an adjective of वल्कल. But these explanations are farfetched and out of place. In the first place she did not give up her आहार at the very beginning, she did it afterwards. "सा हारं विमुच्य" is more appropriate as women are very reluctant to part with their favourite ornaments. प्रविलुप्तचन्दनम् does not suit with वल्कलम् ।

विलोलाभिः यष्टिभिः (the strings of the necklace) प्रविलुप्तं चन्दनं येन तं हारं ।

बालारुणवत् बभ्रु पिङ्गलवर्णम् । "अनेन वल्कलस्य नवत्वं द्योत्यते । तेन च अप्रशान्तकषायत्वात् अत्यन्तदुस्पर्शत्वम् ।" नारायण.

पयोधरयोः उत्सेधेन विशीर्णा संहतिः—(अवयवसंश्लेषः close contact) यस्य तत् । *cf.* for a Similar idea सखे अनसूये अतिपिनद्धेन वल्कलेन प्रियंवदया नियन्त्रितास्मि शिथिलय तावदेनत् ।—प्रियंवदा—अत्र पयोधरविस्तारयितृकमात्मनो यौवनमुपालभस्व ।" शाकुन्तल I. The हार also was बालारुण बभ्रु owing to the unguent on the breast. "इदं च विशेषणं हारस्यापि समानं तस्यापि स्तनाङ्गरागारुणितत्वात् ।"

9. यथा प्रसिद्धैः शिरोरुहैः (तथा) जटाभिरपि तदाननम् एवं मधुरमभूत्, पङ्कजं षट्पदश्रेणिभिरेव न स शैवलासङ्गमपि प्रकाशते ॥

प्रसिद्धैः चुर्णादिभिः भूषितैः—decorated "प्रसिद्धौ ख्यात् भूषितौ" इत्यमरः.

शैवलैरासङ्गः तत्साहितम् । *cf.* सरसिजमनुविद्धं शैवलेनापि रम्यं । मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति । इयमधिकमनोज्ञा वल्कलेनापि तन्वी किमिवहि मधुराणां मण्डनं नाकृतीनाम् शाकु० I. "पतन्ति नास्मिन् विशदाःपतत्रिणः धृतेन्द्रचापाः नपयोदपंक्तयः । तथापि पुष्णाति नभः श्रियं परां न रम्यमाहार्यमपेक्षते गुणम्" "संपेदे श्रमसलिलोद्गमो विभूषा रम्याणां विकृतिरपि श्रियं तनोति" किरात० IV. 23 and VII. 5.

10. प्रतिक्षणं कृतरोमविक्रियां त्रिगुणां यां मौञ्जीं व्रताय सा बभार तत्पूर्वनिबद्धया तया अस्याः रशनागुणास्पदं सरागमकारि । पार्वती threw away her girdle of gems and put on the मेखला of मुञ्ज grass, which an

ascetic has to wear and which must be threefold " मौञ्जी त्रिवृत्स-माश्लक्ष्णा कार्या विप्रस्य मेखला । क्षत्रियस्य तु मौर्वीज्या वैश्यस्य शणतान्तवी । मनु II. 42. मुञ्जायाः विकारः मौञ्जी made of मुञ्ज grass.

रोमविक्रिया—रोमाञ्च the hair standing on end.

तदेव पूर्वं यस्य तत् तत्पूर्वम् । यथा तथा निबद्धया.

रशनागुणास्पदम्—is periphrastic for जघनम् ।

पार्वती wore such a rough object as the मुञ्जमेखला for the first time on her waist. It caused her hair to stand on end by its rough and harsh touch and the जघन became red.

11. विसृष्टरागात् अधरात्, स्तनाङ्गरागारुणितात् कन्दुकात् च निवर्तितः करः, तया कुशांकुरादानपरिक्षताङ्गुलिः अक्षसूत्रप्रणयी कृतः । as she was leading the life of an ascetic she no longer thought of painting her lip or playing with the " ball " (see I-29). She willingly exchanged these everyday duties for those of plucking the कुश grass, counting the beads etc.

कन्दुकात *v. l.* कञ्चुकात्—is out of place, for the hand is not particularly busy with the कञ्चुक.

निसृष्ट *v. l.* for विसृष्ट—abandoned.

स्तनाङ्गरागैः अरुणितात् (from अरुण with the termination इतच् " तदस्य संजातमि " ति) कुशानां अङ्कुराः तेषां आदानेन परिक्षताः (pricked) अङ्गुलयः यस्य सः करः । प्रणय—affection or familiarity.

12. महार्हशय्यापरिवर्तनच्युतैः स्वकेशपुष्पैः अपि या दूयते स्म सा बाहुलतोपधायिनी केवले स्थण्डिले एव निषेदुषी अशेत ।

महार्हशय्यापरिवर्तनच्युतैः—महार्हायां (costly) शय्यायां परिवर्तनं (rolling) तेन च्युतैः—Dropped down in her rollings on luxurious beds. *Cf.* नवपल्लवसंस्तरेऽपि ते मृदुदूयेत यदङ्गमर्पितं Raghu. VIII-53.

बाहुलतोपधायिनी—प्रशस्तो बाहुः बाहुलता तां उपदधाति इति—using her tender arm as a pillow. This indicates the observance of a vow, by व्रते णिनिः " पा० III-2-80.

अशेत—" स्वप्यादूमौ शुची रात्रौ दिवसं प्रपदैर्नयेत् । स्थानासनविहारैर्वा योगाभ्यासेन वा तथा, याज्ञ० III-51.

निषेदुषी—sat (from सद् with नि to sit.)

स्थण्डिले—on a purified piece of ground. This shows that an ascetic was to sleep on ground.

13. नियमस्थया तया द्वये अपि द्वयम् पुनः ग्रहीतुं निक्षेपः इव अर्पितम् , तन्वीसु लतासु विलासचेष्टितं हरिणाङ्गनासु विलोलदृष्टं च ।

द्वये *v. l.* द्वयीषु which is faulty according to मल्लिनाथ, for द्वयी would mean "द्वौ अवयवौ यस्याः सा" by "संख्यायां अवयवेतयम्, द्वित्रिभ्यांतयस्यायज which meaning is quite inappropriate in this" context.

लतासु......etc. *Cf.* कलमन्यभृतासुभाषितं......पवनाधूतलतासुविभ्रमाः Raghu VIII-59 त्रिदिवोत्सुकयाप्यवेक्ष्य मां निहिता सत्यममी गुणास्त्वया VIII-60 also Raghu IX-35 "श्रुतिसुखभ्रमर etc." श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातं । वक्त्रच्छाया शशिनि शिखिनां बर्हभारेषु केशान् । उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान् । हन्तैकस्मिन् क्वचिदपि न ते चण्डि सादृश्यमस्ति" मेघ० II.

नियमे तिष्ठति इति नियमस्था—One who has voluntarily accepted an observance (व्रत). "नियमाः शौचसंतोषतपोयज्ञहुतादयः" इति भोजः

विलासचेष्टितम्—Actions due to coquetry or sportiveness.

निक्षेपः—Deposit.

14. सा अतन्द्रिता स्वयं एव घटस्तनप्रस्रवणैः वृक्षकानवर्धयत् , प्रथमाप्त-जन्मनां येषां पुत्रवात्सल्यं गुहः अपि न अपाकरिष्यति ।

अतन्द्रिता—अनलसा vigilant—(तन्द्रा lassitude).

स्वयमेव वृक्षकान्—*Cf.* अमुं पुरः पश्यसि देवदारुं पुत्रीकृतोऽसौ वृषभ-ध्वजेन । यो हेमकुम्भस्तननिःसृतानां स्कन्दस्य मातुः पयसा रसज्ञः

घटस्तनप्रस्रवणैः—घटः एव स्तनः तस्य प्रस्रवः तैः giving them water from breasts in the the form of jars. ०प्रस्राविस्र *v. l.* for °प्रस्रवणैः goes with पार्वती which is accepted by the Trivendrum edition and is also a good reading. *Cf.* "संवर्धितानां सुतनिर्विशेषम्" रघु V. 6.

The beautiful scene of the heroines watering the trees is also met with elsewhere "सेकान्ते मुनिकन्याभिः तत्क्षणोज्झितवृक्षकम् । विश्वासाय विहंगानामालवालाम्बुपायिनाम्" रघु० 1. 51 and शाकुन्तल I.

गुह:—The name of कार्तिकेय "गुहावासात् गुहोऽभवत् ।"

गूहति (one who protects) देवसेनां इति गूहः । *cf.* स्कन्दत्वात्स्कन्दतां प्राप्तो गुहावासाद्गुहोऽभवत् । म० भा०. He is the war god and commander of the gods. *cf.* " स्कन्देन साक्षादिव देवसेनाम् " रघु. VIII—1.

15. अरण्यबीजाञ्जलिदानलालिताः हरिणाः च तस्यां तथा विश्वसुः यथा तया कुतूहलात् तदीयैः नयनैः लोचने सखीनां पुरतः अमिमीत ।

अरण्य बीजाञ्जलि......लालिताः । अरण्यभवानांनीवारादीनां अञ्जलयः अरण्यबीजाञ्जलयः (करसम्पुटादि) तेषां दानेन लालिताः—fondled by giving them handfuls of forest corn. *Cf.* "करकमलवितीर्णैरम्बुनीवारशष्पैस्तरुशकुनिकुरङ्गान्मैथिलीयानपुष्यत्" उत्तर राम० III.–25. and "श्यामाकमुष्टिपरिवर्धितको जहाति । सोऽयं न पुत्रकृतकः पदवीं मृगस्ते" शाकुन्तल IV—13.

अमिमीत लोचने—The construction as मल्लिनाथ takes is (स्वकीये) लोचने सा सखीनां पुरः अमिमीत । Out of curiosity she measured her eyes in the presence of her friends. मल्लिनाथ remarks "इयमेव खलु विश्वासस्य पराकाष्ठा यदक्षिपीडनेऽपि न क्षुभ्यन्तीति-भाव:" *Cf.* परस्पराक्षिसादृश्यमदूरोज्झितवर्त्मसु । मृगद्वंद्वेषुपश्यन्तौ स्यन्दना-बद्धदृष्टिषु " रघु I–40.

विशश्वसुः—*Cf.* धनुर्भृतोऽप्यस्यदयार्द्रभावमाख्यातमन्तः करणै र्विशङ्कैः विलोकयन्त्यो" Raghu II—11.

16. कृताभिषेकां हुतजातवेदसं त्वगुत्तरासंगवतीम् अधीतिनीं तां दिदृक्षवः ऋषयः अभ्युपागमन् । धर्मवृद्धेषु वयः न समीक्ष्यते ।

कृताभिषेकाम्—कृतः अभिषेकः यया ताम् । Before beginning any religious work a bath is quite necessary. " अस्नात्वा नाचरेत् कर्म जपहोमादि किञ्चन । स्थानमूलाः क्रियाः सर्वाः श्रुतिस्मृत्यादिता नृणाम् " quoted by नारायण. हुतः जातवेदाः (तपश्चरणाङ्गभूतो नैमित्तिको होमः ") यया ताम्—who used to give offerings to the sacred fire.

त्वगुत्तरासङ्गवतीम्—त्वग् वल्कलम् च उत्तरासङ्ग उत्तरीयं च तद्वतीं वल्कलोत्तरीयवतीम्—both lower and upper of her garments were made of barks of tree. नारायण remarks "इदं तु परिधानवल्कल-

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स्याप्युपलक्षणम् " so instead of understanding it as implied, we can take it as directly conveyed and solve it as above.

अधीतिनीम्—"कृताध्ययनाम् इत्यर्थः" नारायण. Thus the three epithets that qualify her refer to her purification of body, mind and soul.

ऋषयोऽभ्युपागमन्—"तपःप्रधानाकृतवुद्धयोऽपि तं द्रष्टुमीयुर्नमठानधीयुः" बुद्ध चरितम् VII. 4.

न धर्मवृद्धेषु वयः समीक्ष्यते—*Cf.* गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः।" उत्तररामः V. *cf.* also मनु II. 157. कुमार० VI. 12. and रघु० III. 52. and XI. 1.

17. विरोधिसत्वोज्झितपूर्वमत्सरं द्रुमैः अभीष्टप्रसवार्चितातिथि नवोटजाभ्यन्तरसंभृतानलं तत् तपोवनं च पावनं बभूव ।

विरोधिभिः सत्वैः उज्झितः पूर्वमत्सरः यस्मिन् तत् The wild beasts who were naturally enemies became friends in the penance-grove. *Cf.* "सिद्धाश्रमं शान्तमिवेत्य सत्वैः नैसर्गिकोप्युत्ससृजे विरोधः" रघु० VI.–46. अहो प्रभावो महतां अत्रहि शाश्वतिकं विरोधमपहाय etc. कादम्बरी पूर्वभाग.

अभीष्टैः प्रसवैः आर्चिताः अतिथयः (द्रुमैः) यस्मिन् तत् पार्वती worshipped guests. She got all materials for worship from the trees; and hence it is said as "द्रुमैः आर्चिताः." Or we can take it to mean the trees in that penance-grove welcomed the guests themselves." *Cf.* for this idea मधुरामिव वदन्ति स्वागतं भृङ्गनादैर्नतिमिव फलनम्रैः कुर्वतेऽमी शिरोभिः ॥ मम ददत इवार्घ्यं पुष्पवृष्टिं किरन्तः । कथमतिथि सपर्यां शिक्षिताः शाखिनोऽपि ॥ नागानन्द I.

For तत्र अरुणगिरि reads तत्र meaning गौरीशिखरे.

18. यदा तावता पूर्वतपःसमाधिना काङ्क्षितं फलं लभ्यं न अमंस्त तदा स्वशरीरमार्दवमनपेक्ष्य सा महत् तपः चरितुं प्रचक्रमे ।

पूर्वतपः समाधि—The degree of penance first practised. *v. l.* सर्वसमाधिसाधनम्, means "austerities where she treated every thing equally, not minding heat or cold" स्वशरीरमार्दव.........पार्वती did not care for the sufferings to her own body and she

began to practise a more rigid penance, in order so achieve her own object.

19. कन्दुकलीलया अपि या क्रमं ययौ तया मुनीनां चरितं व्यगाह्यत ध्रुवं अस्याः वपुः काञ्चनपद्मनिर्मितं प्रकृत्या मृदु च ससारमेव च ।

पार्वती's body was extremely delicate but she showed by her rigorous penance that it had a wonderful power of endurance. The poet therefore says that her body which possessed these two contradictory qualities was created out of golden lotuses which are delicate but at the same time very tough.

व्यगाह्यत—she plunged (गाह् with वि) into it whole-heartedly.

ध्रुवं introduces an उत्प्रेक्षा "मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः उत्प्रेक्षाऽभ्यज्यते शब्दैरिव शब्दोऽपि तादृशः" काव्यादर्श II.

v. l. काञ्चनपद्मधर्मि यत् "possessed of the qualities of a golden lotus" is also a good one.

20. शुचौ चतुर्णां ज्वलतां हविर्भुजां मध्यगता शुचिस्मिता सुमध्यमा (सा) नेत्रप्रतिघातिनीं प्रभां विजित्य अनन्यदृष्टिः (सती) सवितारं ऐक्षत ।

शुचिः—the summer season. "शुचिः शुद्धेऽनुपहते शृङ्गाराषाढयो स्तथा ग्रीष्मे हुतवहेऽपि स्यात् ।" इति विश्वः

शुचिस्मिता etc. Though she had been practising the most difficult पञ्चाग्निसाधन still her face ever beamed with a smile. पञ्चाग्निसाधन four fires are kept all round one to the front, one to the rear, and two on the two sides and the ascetic seated in the midst of them is to look with concentration at the sun the fifth fire. मल्लिनाथ remarks "तत्र सवितैव पञ्चमोऽग्निः।" अग्निः सविता सवितैवाग्निः इति श्रौतलिङ्गात् । "ग्रीष्मे पञ्चाग्निमध्यस्था वर्षासु स्थण्डिले शयः" "इति स्मरणात् ।" *cf.* for the idea in the verse "हविर्भुजां एधवतां चतुर्णां मध्ये ललाटंतपसप्तसप्तिः । असौ तपस्यत्यपरस्तपस्वी नाम्ना सुतीक्ष्णः चरितेनदान्तः रघु XIII—41. Narayan quotes from शिशु० II. 51. "तेजस्विमध्ये तेजस्वी दवीयानिति गण्यते पञ्चमः पञ्चतपसस्त-

पत्नी जातवेदसाम्" नेत्रे प्रतिहन्तुं शीलं अस्याः तां (प्रभां)—dazzling the eye.

21. सवितुः गभस्तिभिः तथा अतितप्तं तदीयं मुखं कमलश्रियं दधौ अस्य दीर्घयोः अपाङ्गयोः केवलं श्यामिकया शनैः शनैः पदं कृतम्। Just as a lotus appears more charming and bright when the sun's rays fall on it, so पार्वती's face as she directed her gaze towards the sun appeared more refulgent than before owing to the extreme heat of the sun—'न केवलं मनोहरत्वात्तद्वदनस्य कमलसाम्यं अपि तु सूर्यरश्मिसंयोगे नितरां औज्ज्वल्यात् च इत्यर्थः"। नारायण.

गभस्ति—Ray-गो ज्ञेयवर्गः तं बभस्ति दीपयति इति। *v. l.* अभितप्तं heated all round.

श्यामिका—Dark colour.

22. तस्याः किल पारणाविधिः केवलं अयाचितोपस्थितं अम्बु रसात्मकस्य उडुपतेश्च रश्मयः बभूव वृक्षवृत्तिव्यतिरिक्तसाधनः न।

At the end of her व्रत पार्वती broke her fast only by drinking water, which again she did not seek and by enjoying the cool rays of the moon. In short she lived the life of forest trees, which live on water of the clouds and the moon's rays for their nourishment. रसात्मकस्य—अमृतमयस्य. Moon's rays are supposed to be full of nectar. "सलिलमये शशिनि रवेर्दीधितयो मूर्छितास्तमो नैशं क्षपयन्ति" बृहत्संहिता.

उडुपति—the moon. उडु a constellation उ क्रोधं डयते, उना शंभुना डियते वा.

पारणा—eating after a fast. "अभ्यवहारकर्म"

वृक्षाणां वृत्तिः तस्याः व्यतिरिक्तं साधनं यस्य सः qualifies "पारणाविधिः" *v. l.* वृक्षव्यति.........साधनं would constitute a separate clause. "अग्राम्यमन्नं सलिलप्ररूढं पर्णानि तोयं फलमूलमेव। यथागमवृत्तिरियं मुनीनां... बुद्ध० च० VII. 14.

23. विविधेन नभश्चरेण इन्धनसंभृतेन वह्निना निकामं तप्ता सा तपात्यये नवैः वारिभिः उक्षिता सती भुवा सह उर्ध्वगं बाष्पं अमुञ्चत्।

The reading द्विविधेन for विविधेन is better as distinctly classifying the fires into two classes—the fires which require

enkindling and are on earth and the fire in the sky which does not want any fuel. विविधेन shall have to be taken as meaning "fivefold," one being नभश्चर and all the remaining four as इन्धन संभृत.

उर्ध्वगं—उर्ध्वं गच्छति इति—going up.

तपात्ययं—in the beginning of the rainy-season (तपस्य अत्यये नाशे).

उष्मन्—vapours पार्वती's body was extremely heated by her पञ्चाग्निसाधन and first drops of water from the sky caused vapours to rise up all around her face.

24. प्रथमोदबिन्दवः पक्ष्मसु क्षणं स्थिताः, ताडिताधराः पयोधरोत्सेदनिपातचूर्णिताः वलिषु स्खलिताः। चिरेण तस्याः नाभिं प्रपेदिरे।

The propriety of प्रथम is thus given by नारायण "आतपादि शोषिते शरीरे प्रथमबिन्दूनां एव तथाप्राप्त्युपपत्तेः प्रथमशब्दप्रयोगः" First water-drops falling on पार्वती's head had several obstacles in her way. First there were the bushy eye lashes, then the lower lip, then the breasts, and the three folds of skin on the belly and lastly the deep navel—पार्वती being engaged in penance could not make use of her hand to wipe off the water-drops from her body.

ताडितः अधरः यैः ते—(एतेन अधरस्य मार्दवं पल्लवसाम्यं वा गम्यते).

पक्ष्मसु स्थिताः अनेन पक्ष्मणां निबिडत्वमुक्तम्। पयोधरयोः उत्सेधे V. I. उत्संगे यः निपातः तेन चूर्णिताः

वलिषु स्खलिताः अनेन वलीनां सोपानवत् विषमत्वमुक्तम्।

नाभिं प्रपदिरे—अत्रनाभेः प्राप्यभूमित्वनिर्देशात् तस्याः नितान्तगम्भीरत्वं द्योत्यते तेन च नाभेः सौष्ठवं—"नारायण" उदकस्य बिन्दवः—उदबिन्दवः according to the सूत्र "मन्थोदनसक्तुबिन्दुवज्रभारहारवीवदगाहेषुच"

25. निरन्तरासु अन्तरवातवृष्टिषु अनिकेतवासिनीं शिलाशयां तां महातपःसाक्ष्ये स्थिताः क्षपाः तडिन्मयैः उन्मिषितैः व्यलोकयन् इव।

शिलाशया—she lay on bare stones *cf.* "वर्षासु स्थण्डिले शयः" (20) in open space (अनिकेत° not in a house-निकेत) exposed

to rain and winds. The nights which are the witnesses of all that men do (आदित्यचन्द्रावनलोऽनिलश्च द्यौर्भूमिरापो हृदयं यमश्च अहश्च रात्रिश्च उभे च सन्ध्ये धर्मश्च जानाति नरस्य वृत्तम्।) kept a close watch on her looking with their glances *i. e.* the flashes of lightning. मल्लिनाथ takes the उत्प्रेक्षा to refer to विलोकन and not to साक्ष्य.

निकेते वसति सानिकेतवासिनी सा न भवति इति तां an ascetic must not reside in any sheltered place *cf.* अनिकेतः स्थिरमतिर्भक्तिमान्यः स मे प्रियः" भ. गी XII—19.

अन्तरे वातः यासां तासु (वृष्टिषु).

क्षपा—क्षपयति चेष्टां इति—the night.

26. उदवासतत्परा परस्पराक्रन्दिनि पुरः वियुक्ते चक्रवाकयोः मिथुने कृपावती सा अत्यन्तहिमोत्किरानिलाः सहस्यरात्रीः निनाय।

उदके वासः उदवासः (उदक is changed to उद by the sutra 'पेषंवासवाहनाधिषु च') तस्मिन् तत्परा. अत्यन्तहिमोत्किराः (हिमं उत्किरन्ति इति) scattering frosts अनिलाः यासु. *V. l.* अत्यर्थहिमोत्तरानिलाः—हिमोत्तराः abounding in; bearing a large quantity of. सहस्य is the पौष month 'पौषे तैषसहस्यौ द्वौ' इत्यमरः. It is the coldest month of the year. परस्परं आक्रन्दितुं शीलमस्य तस्मिन्. चक्रवाकयोः &c. See Notes on III-37. In this discription of Parvati's penance, we find the poet referring to three seasons out of six viz. ग्रीष्म, वर्षा and शिशिर. On this Narayana remarks 'अथ शरदः शीतोष्णसमकालत्वात् हेमन्तस्य शैत्याधिक्याभावाच्च तत्कालकृतस्य विस्मयकरत्वाभावात् तदुपेक्ष्य शिशिरकालकृतं तपःप्रकारमाह।'. Manu also refers to these three seasons only 'ग्रीष्मे पञ्चतपास्तु स्याद्वर्षास्वभ्रावकाशिकः। आर्द्रवासास्तु हेमन्ते (*v. l.* अप्सु वासस्तु) क्रमशो वर्धयंस्तपः'; also 'पुष्पमूलफलैर्वापि केवलैर्वर्तयेत्सदा। कालपक्वैः स्वशीर्णैर्वैखानसमते स्थितः......अग्नीनात्मनि वैतानात्समारोप्य यथाविधि। अनाग्निरनिकेतः स्यान्मुनिर्मूलफलाशनः। अप्रयत्नसुखार्थेषु ब्रह्मचारी धराशयः। शरणेष्वममश्चैव वृक्षमूलनिकेतनः॥ (Manu VI-21, 25-26.). कृपावती— Narayana remarks अत्र चक्रवाकविषयायाः कृपायाः प्रतिपादनेन निजायासपरिगणनं द्योत्यते, दयापरत्वं च तपस्विनां प्रसिद्धम्।

27. निशि पद्मसुगन्धिना प्रवेपमानाधरपत्रशोभिना मुखेन सा तुषारवृष्टिक्षत-पद्मसंपदां अपां सरोजसन्धानम् अकरोत् इव।

पद्मवत् सुगन्धिना (शोभनो गन्धः यस्य तत् सुगन्धि 'गन्धस्येदुत्पूतिसु सुरभिभ्यः' इतीत्). प्रवेपमान &c. अधरः एव पत्रं the leaf or petal of the lotus. Her trembling lip looked like the petal of the lotus of her face. तुषारस्य वृष्ट्या क्षता पद्मसंपत् यासाम्. सन्धानं contact. *V. l.* सन्तानं—continuity. The lotuses in waters had been blighted away by the shower of snow 'हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता' Raghu VIII-54. There would have been total absence of lotuses but for the face of Parvati. She stood in the midst of waters and there was at least one lotus viz. the lotus-like face of Parvati. A lotus is fragrant and its leaves wave in the breeze. Parvati's face also gave out fragrant breath and her lower lip quivered in the extreme cold. Thus the face could be identified with the lotus in all its particulars. Aruna remarks 'अत्र शिशिरकृतं पत्राकृतेरधरस्य प्रवेपनम्। मुखस्य सुगन्धित्वं प्रसिद्धं। कान्तिमत्वं च सरोजसन्तानकरणोत्प्रेक्षाहेतुः। the breath of a beautiful women is often described as fragrant 'निःश्वास इव सीताया वाति वायुर्मनोरमः' Rama.

28. स्वयं विशीर्णद्रुमपर्णवृत्तिता हि तपसः पराकाष्ठा तया पुनः तदपि अपाकीर्णम्। अतः प्रियंवदां तां पुराविदः अपर्णा इति च वदन्ति।

स्वयमेव विशीर्णैः द्रुमाणां पर्णैः वृत्तिः यत्र तस्य भावः तत्—स्वयं विशीर्णद्रुमपर्णम् or °तरुपर्णवर्तनम्।

प्रियंवदाम्—This epithet as applied to पार्वती has no great propriety here *v. l.* प्रियंवदाः qualifies पुराविदः and their प्रीयंवदत्व consists in the choice of happy epithets such as अपर्णा......उमा, सती etc. नारायण remarks "आत्मनैव कृतस्य अत्यन्तदुश्चरस्य तपसः स्तुतेः तेषां विशेषतः प्रियंवदत्वमिति भावः"—"प्रियवशे वदः खच्" इति खच् प्रत्ययः and "अरुर्द्विषदजन्तस्यमुम् इति मुमागमः।"

पर्णमस्याः नास्ति इति अपर्णा—पुराविदः पूर्ववृत्तान्तवेदिनः or पुराणज्ञाः (writers of पुराण). The पुराणs however seem to regard अपर्णा as a sister of पार्वती "मेना च सुषुवे तिस्रः कन्या योगवतीस्ततः उमैकपर्णा-ऽपर्णा च तीव्रव्रतपरायणाः" मत्स्यपुराणम्। The reading "अपर्णामिति"

is grammatically faulty, because when इति is used there is no necessity of the accusative we can have either ' तां अपर्णां वदन्ति" or "तां अपर्णा इति वदन्ति" "यथाह वामनः निपातेनाभिहिते कर्मणि न कर्मविभक्तिः परिगणनस्य प्रायिकत्वात्" इति—अत्र अपर्णामिति अपपाठः इति शब्दभिहिते द्वितीयानुपपत्तेः ।

The reading "अपर्णा किल ताम्" gives the same sense.

29. एवमादिभिः व्रतैः मृणालिकापेलवं स्वमङ्गं अहर्निशं ग्लपयन्ती सा तपस्विनां कठिनैः शरीरैरुपार्जितं तपः दूरं अधश्चकार ।

मृणालिका—(बालमृणाली "अल्पार्थे कः") तद्वत् पेलवम् । *Cf.* अनेन कल्याणि मृणालकोमलं व्रतेन गात्रं ग्लपयस्यहर्निशम् । विक्रम III. 13.

Bodies of beautiful ladies are described to be as soft and delicate as मृणाली "परिमृदित मृणालीदुर्बलान्यङ्गकानि" उत्तरराम I. *cf.* also एषा शिरीषसुकुमार -शरीरयष्टिश्चान्द्रीकलेव नयनोत्सवमावहन्ती । संचेतुमिच्छति शिलाकठिनैः शरीरैः संपादितान्यपि तपांसि तपोधनानाम् । पार्वती- परि० IV. 1. and तपः......तथा स राजर्षिरसाधयद्यथा महर्षयोऽस्मादपकर्षमाययुः ॥ विक्रमाङ्क० च० II–44.

प्रक्षिप्त verse between 29 and 30.—सुराः समुद्वीक्ष्य...etc. "The distressed gods saw that the penance practised by the daughter of the lord of mountains was capable of attracting शिव and falling at his feet begged at him a son, the commander of the forces, for leading them in battle." There seems to be however no necessity for this verse and the introduction of the ascetic without being beforehand told who he is appears to be more poetic. The poet has however told us of the intervention of the gods in this matter. "सोऽहं तृष्णातुरैर्वृष्टिं विद्युत्मानिव चातकैः । अरिविप्रकृतैः देवैः प्रसूतिं प्रतियाचितः ॥" VI. 27.

30. अथ अजिनाषाढधरः प्रगल्भवाक् ब्रह्ममयेन तेजसा ज्वलन्निव कश्चिज्जटिलः शरीरबन्धः प्रथमाश्रमो यथा तपोवनं विवेश ।

अथ—When पार्वती reached a stage in her penance in which she far surpassed other ascetics शिव was greatly impressed and before accepting her as wife he, disguising himself as a ब्रह्मचारिन् pays a visit to her in order to taste her affection for him.

अजिनाषाढयोः धरः (धरति इति धरः). अजिनं कृष्णाजिनं Skin of a deer. आषाढ a पलाश staff. "आषाढो व्रतिनां दण्डे मासे मलयपर्वते श्री पौर्णिमायाम्" मेदिनी. A Brahman ब्रह्मचारिन् is to have a पलश or बिल्व staff in his hand "ब्राह्मणो बैल्वपालाशौ क्षत्रियो वाटखादिरौ पैलवौदुम्बरौ वैश्यो दण्डानर्हन्ति धर्मतः" मनु II–45. ब्रह्मः वेदः तेन अध्ययनं लक्ष्यते । "अध्ययनमयेन वेदाध्ययनप्रकर्षजनितेन इत्यर्थः" नारायण—exceedingly refulgent owing to his Brahmanic lustre-produced by the study of ब्रह्म. The reading वर्चसा for तेजसा is also good.

जटिलः—जटावान् "मुण्डो वा जटिलो वा स्यादथवा स्याच्छिखाजटः" मनु० II—219.

बद्धं शरीरं येन सः शरीरबद्धः or बद्धशरीरः—the reading शरीरबन्धः—can be explained as शरीरं बध्नाति इति शरीरबन्धः ।

प्रथमाश्रम—the ब्रह्मचर्याश्रम. The first in order of the four stages of life. "ब्रह्मचारीगृहस्थश्च वानप्रस्थो यतिस्तथा । एते गृहस्थप्रभवाश्चत्वारः पृथगाश्रमाः ।" मनु० VI—87.

(i) ब्रह्मचर्य—The period of life to be spent at the Guru's house in pursuit of religious knowledge.

(ii) गार्हस्थ्य—second period where the "six duties" अध्ययन, अध्यापन, दान, प्रतिग्रह, यजन and याजन are to be observed in the capacity of a social being.

(iii) वानप्रस्थ—The life of retirement to forest with or without wife, where all the worldly attachment is to be removed and one is to be prepared for the fourth—संन्यास—renunciation.

(iv) संन्यास the final of the four stages where one has completely renounced all the worldly concerns and fixes his speculative gaze upon the मोक्ष.

Cf. अंसे कृष्णा जिनश्री स्त्रिगुणविरचिता मेखलाश्रोणिभागे पाणावाषाढदण्डो भसितविरचितं पुण्ड्रकं भालदेशे । दर्भैः क्लृप्तं पवित्रं श्रवसि परिणमन्मानतुङ्गी पिशङ्गी मौञ्जी पंङ्क्तिर्जटानां जपवलयमिदं स्फाटिकंच प्रकोष्ठे IV-6 पार्वतीपरिणय.

31. आतिथेयी पार्वती बहुमानपूर्वया सपर्यया तं प्रत्युदियाय साम्ये अपि निर्विष्टचेतसाम् वपुर्विशेषेषु अतिगौरवा क्रियाः भवन्ति ।

अतिथिषु साध्वी इति आतिथेयी—One who treats her guests hospitably.

सपर्या—worship; offering of अर्घ्य etc. ०निविष्टचेतसाम्—स्थिरचित्तानाम्-and hence not likely to be disturbed by feelings of jealousy etc.

साम्येऽपि (सति)—even when there is equality of footing. *V. l.* "साम्येऽभिनिविष्टचेतसाम्" means "of those who have set their hearts in equality" who are free from likes or dislikes.

"रागद्वेषराहित्यात् समबुद्धीनामित्यर्थः" But with this the propriety of वपुर्विशेषेषु is lost since such persons cannot be expected to observe distinctions. *Cf.* "आकृतिविशेषेषु आदरः पदं करोति" मालविका० I.

32. विधिप्रयुक्तां सत्क्रियां परिगृह्य क्षणं च परिश्रमं नाम विनीय उमां ऋजुना एव चक्षुषा पश्यन् अनुज्झितक्रमः सः वक्तुं प्रचक्रमे ।

नाम—is used here in the sense of अपरमार्थे. The ascetic was really शिव and was not fatigued at all, but he had to play his part and therefore feigned fatigue and rested for a while.

ऋजुनैवचक्षुषा—He would have liked to look at her with affectionate eyes but his disguise required that he should act towards her without any special attention—"विलासशून्येन इत्यर्थः" अनुज्झितः क्रमः येन—क्रमः propriety; decorum: नारायण explains क्रम as "कुशलप्रश्नमारभ्यतपश्चरणकारणप्रश्नपर्यन्तो वक्ष्यमाणो वचनविन्यासक्रमः अनुक्रमशब्देन विवक्षितः"

33. क्रियार्थं समित्कुशम् सुलभम् अपि, जलानि ते स्नानविधिक्षमाणि अपि, तपसि स्वशक्त्या प्रवर्तसे अपि, शरीरं खलु आद्यं धर्मसाधनम् ।

क्रियायै इदं क्रियार्थम्—To be used in performing religious rites.

समिधः कुशाश्च समित्कुशम्—by the rule "जातिरप्राणिना" पा० II. 4. 6. The sacrificial fuel and कुश grass. *Cf.* अपि क्रियार्थं

सुलभं पुष्पवारिसमित्कुशम् । अपि देवि तपोमूर्ध्नि स्वशक्त्यापि प्रवर्तसे । शिवपुराणम् । *Cf.* Raghu V. 5-8.

स्नानमेवविधिः स्नानविधिः तास्मिन् क्षमाणि योग्यानि. Is the water fit for you to bathe in ?

आद्यम्—The first and foremost (प्रथमम्) शीर्यत इति शरीरं (that which is shattered.) शरीरं.........Health is the most important consideration for religious observance. " A sound mind in a sound body. " They stand in the relation of thought to action; and as thought decides the action and its converse also so body is an unfailing inference to mind and the vice-versa.

अपि स्वशक्त्या°—Hast thou the strength enough to bear the strain of penance ?

34. त्वदावर्जितवारिसंभृतम् आसां वीरुधां प्रवालं अनुबन्धि अपि यत् चिरोज्झितालक्तकपाटलेन ते दन्तवाससा तुलामारोहति ।

वीरुधाम्—लतानाम् from रुह् with वि where the ह् is changed to ध्.

त्वया आवर्जितेन वारिणा संभृतम्—which are made to sprout by the water sprinkled by you.

दन्तानां वासः इव आच्छादकत्वात् that which covers the teeth. viz the lip.

तेन तुलां... ..some find the instr. case as faulty in this case according to पाणिनी II. 3 72. but मल्लीनाथ defends it by saying that the word तुला is in the sense of सादृश्य here, and hence the Instr. can be used. Bhoja not unlike मल्लि° defends it when he remarks "सदृशपदार्थवाची सादृश्यमात्रवाची चेति द्वौ तुलाशब्दौ । सादृश्यमात्रवाचकतुला शब्दयोगे तु तृतीयाऽपीष्यत इति ।" some supply सह after वाससा and solve the ensuing difficulty *cf.* नभसानिभृतेन्दुना तुलामुदितार्केण समारोहयत् Rag. VIII. चिरोज्झितः अलक्तकः येन तथाभूतेन सता अपि पाटलेन—which is yet red though long bereft of the red lac.

35. करदर्भप्रणयापहारिषु हरिणेषु ते मनः प्रसन्नं अपि ये उत्पलाक्षि-प्रचलैर्विलोचनैः तवाक्षिसादृश्यं प्रयुञ्जत इव ।

करस्थानां दर्भाणां प्रणयात् प्रार्थनात् हेतोः अपराधिषु अपराधवत्सु—*V. l.* who offend you by taking the कुश grass from your hand. "अयमेव मुनीनां प्रभावः यत् सापराधेऽपि जने दयावत्त्वमिति" नारायण. °अपहारिषु for °अपराधिषु means "who take away" *cf.* क्रियानिमित्तेष्वपि......Raghu V. 7.

उत्पलाक्षि—O you lotus-eyed one. *v. l.* उत्पलाक्षेपचलैः "tremulous and hence more beautiful than a lotus set aswing" and उत्पलक्षेपचलैः "unsteady like a lotus tossed about."

36. हे पार्वति, पापवृत्तये रूपं न इति यदुच्यते (तत्) अव्यभिचारि वचः तथाहि हे उदारदर्शने ते शीलं तपस्विनामपि उपदेशतां गतम् ।

व्यभिचरितुं यस्य शीलं व्यभिचारि. नव्यभिचारि—अव्यभिचारि—invariably true. **उदारं दर्शनं यस्याः सा**—Beautiful or one having fair eyes (दर्शन in the sense of eye.) "रन्ध्रोपनिपातिनोऽनर्थाः इति यदुच्यते तदव्यभिचारि वचः" शाकुन्तल VI.

पापवृत्तये रूपं न—The idea is very common with Sanskrit poets. *Cf.* "न तादृशा आकृति विशेषा गुणविरोधिनो भवन्ति" शाकुन्तल IV. "नह्याकृतिः सुसदृशं विजहाति वृत्तम्." मृच्छ० IX. "आकृतिमनुगृह्णन्ति गुणाः" विद्ध०; 'न तुलाविषये तवाकृतिर्न वचोवर्त्मनि ते सुशीलता त्वदुदाहरणाकृतौ गुणा इति सामुद्रिकसारमुद्रणा नैषध II." also "प्रायः कुरूपेषु भवन्ति दोषाः । यत्राकृतिस्तत्रगुणाः वसन्ति" बृहत्संहिता०.

37. एषः महीधरः सान्वयः विकीर्णसप्तर्षिबलिप्रहासिभिः दिवः च्युतैः गाङ्गैः सलिलैः तथा न पावितः यथा त्वदीयैः अनाविलैः चरितैः (पावितः).

विकीर्ण० &c. The Seven Ṛshis are described as bathing in the heavenly Ganges: for सप्तर्षि see notes on 1. 16. They are described in VI. 5—11 आप्लुतास्तिरमन्दारकुसुमोत्किरवीचिषु । व्योमगंगाप्रवाहेषु दिङ्नागमदगन्धिषु. बलि-'बलिशब्देनात्र तदुपयुक्तानि कुसुमदीनि लक्ष्यन्ते' Narayan—*i. e.* the flower therein: these are poetically represented as the smiles of मन्दाकिनी, on account of their white colour. V. L. प्रभासिभिः means 'resplendent' प्रभासितुं शीलमेषां इति ते: अनाविलैः pure, not turbid (आविल)—the

word indicates superior sanctity of Parvati's course of life. The waters of the Ganges may become turbid but Parvati's acts were always virtuous (अनाविल). [Tr—This mountain with all his family, has not been so sanctified by the waters of the Ganges, dropping down from heaven and appearing bright with the offerings (of flowers &c.) by the seven sages, as by your stainless acts].

38. (हे) भाविनि यत् मनोनिर्विषयार्थकामया त्वया एकः एव (धर्मः) प्रतिगृह्य सव्यते अनेन धर्मः सविशेषं त्रिवर्गसारः अद्य मे प्रतिभाति। त्रयाणां (धमार्थकामानां) वर्गः त्रिवर्गः तत्र सारः (the best part, essence). मनसः निर्विषयौ अर्थकामौ यस्याः त्वया—Since Parvati selected only धर्म of the three objects of human existence, it came to have a special estimation of its own. ' अप्यर्थकामौ तस्यास्तां धर्म एव मनीषिणः' रघु० 1-25. The reading भामिनि is explained by Aruna as देवसंपन्ने ' भाम दैवानुकूल्यं च सौभाग्यं चापि कथ्यते । ' इति पुराणकविः, Dakshinavarta explains भामिनि as ' कोपने '—its usual meaning and takes the expression to be one of taunt (तपसा, यं कंचित् काम-यमानेव लक्ष्यसे। ततः कामाद् धर्मफलप्रशंसया मास्म कुप्येत्युपालम्भगर्भं संबोधनम्।) Aruna finds fault with this explanation as it would necessitate the expression मनोनिर्विषयार्थकामया being taken as containing a taunt too.

39. आत्मना प्रयुक्तसत्कारविशेषं मां परं संप्रतिपत्तुं न अर्हसि, यतः हे संनतगात्रि मनीषिभिः सतां संगतं साप्तपदीनं उच्यते।

प्रयुक्तः सत्कारविशेषः यस्मिन् तं Aruna reads सा प्रतिपत्तुं—सा—you who were so kind to me: संनतं stooping, hence beautiful. ' नतं चारु संनतमिति' भोजः. संगतं friendship. सप्तभिः पदैः अवाप्यते इति साप्तपदीनं – पद stop or word–formed when seven words are exchanged or when seven steps are gone over in company. ' प्राहुः साप्तपदीं मैत्रीं जनाः शास्त्रविचक्षणाः । सतां सप्तपदा मैत्री सत्सतां त्रिपदास्मता। सत्सतामपि येसन्तस्तेषां मैत्री पदे पदे । ' *Cf.* ' संबन्धमाभाषणपूर्वमाहुर्वृत्तः स न संगतयोर्वनान्ते। तद्भूतनाथानुग नार्हसि त्वं संबंधिनो मे प्रणयं विहन्तुम् " रघु. II. 58.

40. हे तपोधने अतः अत्र बहुक्षमां भवतीं द्विजातिभावादुपपन्नचापलः अयं जनः किंचित् प्रष्टुमनाः रहस्यं न चेत् प्रतिवक्तुं अर्हसि ।

अतः because Parvati and the ascetic have become friends. बह्वी क्षमा यस्याः तां—of a forbearing temperament. Malli. explains it also as बहूक्तिसहां—and hence it is that he makes bold to ask the question. द्विजाति &c. चापलं—धाष्टर्य—want of patience; also curiosity and loquacity.—द्विजाति refers here to the Brahmana class alone though the word is applicable in the case of the first three classes. 'मातुर्यदग्रे जायन्ते द्वितीयं मौञ्जिबन्धनात् । ब्राह्मणक्षत्रियविशस्तस्मादेते द्विजाः स्मृताः' 'सिद्धं ह्येतद्वाचि वीर्यं द्विजानाम्'—उत्तर० V. प्रष्टुमनाः—प्रष्टुं मनः यस्य सः—'तुं काममनसोरपि' इति मकारालोपः. न चेत् &c. he does not want to wrest the secret from her, if she does not wish to divulge it. 'नात्र मे निर्बन्धः' इति भावः. The reading प्रतिबोधयिष्यसि means 'ज्ञापयिष्यसि' you will please let me know. The reading परिगोपयिष्यसि does not yield a good sense.

41. प्रथमस्य वेधसः कुले प्रसूतिः वपुः त्रिलोकसौन्दर्यं इव उदितं, ऐश्वर्यसुखं अमृग्यं, वयः नवम्, अतः परं किं तपः फलं स्यात् वद ।.

People generally resort to practising penance for acquiring a birth in high or noble families (*e. g.* Vishwamitra wished to be a Brahman विश्वामित्रादिवदाभिजात्यकामनया) or for acquiring beautiful form or for obtaining affluence. But Parvati had already all these. Hence it is that the ascetic wants to know what actuated Parvati to undertake such rigorous penance. प्रथमस्य वेधसः—The Mountain हिमालय was created by Brahmâ himself, the primeval creator 'यज्ञार्थं हि मयासृष्टो हिमवानचलेश्वरः.'

उदितं—एकत्रसमाहृतं brought together *V. l.* आर्जितं—एकत्र सञ्चितं—collected. ऐश्वर्य—For her father's city was the abode of wealth of every kind 'अलकामतिवाह्येव वसतिं वसुसम्पदाम्.। स्वर्गाभिष्यन्दवमनं कृत्वेवोपनिवेशितम्' ॥—कुमार० VI. 37. also 'जन्मान्ववाये प्रथमस्य धातुः पिता गरीयान् गिरिसार्वभौमः । वपुर्मनोहारि वचश्वरम्यं पदं च लोकादतिलोकमस्याः ॥—पा. प. IV. 11.

42. दुःसहात् अनिष्टात् अपि मनस्विनीनां इदृशी प्रतिपत्तिः भवति नाम । हे कृशोदरि तत् (अनिष्टं) च विचारमार्गप्रहितेन चेतसा त्वयि न दृश्यते ।.

प्रतिपत्तिः—प्रवृत्तिः tendency; course of conduct. अनिष्टं—'calamity." Mall. explains it as भर्त्रादिकृतात्; the ascetic knows that she is a maiden 'अथोपयन्तारं &c.' and therefore this sense need not be taken. नाम is used सम्भावनायाम्, possibly. विचारस्य मार्गः तेन प्रहितेन. Aruna. reads तलोदरि for कृशोदरि—it has also the same meaning—निम्नोदरि करतलं हि किञ्चन निम्नं भवति ।.

43. इयमाकृतिः अलभ्यशोकाभिभवा, हे सुभ्रु पितुः गृहे विमानना कुतः, पराभिमर्शः तव न अस्ति, पन्नगरत्नसूचये कः करं प्रसारयेत् ।

अलभ्य &c. अलभ्यः शोकेन अभिभवः यस्याः सा. Dakshina-varta explains the compound as अलभ्यौ शोकाभिभवौ यस्याः सा and takes शोक as referring to पितृगेहे विमानना and अभिभव to पराभिमर्श. It is a common idea with Sanskrit poets that noble forms cannot be subjected to misery 'अहो दुर्निवारता व्यसनोपनिपातानां यदीदृशीमप्याकृतिमनभिभवनीयामात्मसात्कुर्वन्ति' Kâdam. 'तादृशा आकृति विशेषाश्चिरं दुःखभागिनो न भवन्ति' Vicr. IV. सुभ्रु- The Voc. sing. of सुभ्रू would usually be सुभ्रूः–and therefore Dakshinavarta suggests the reading सुभ्रूः कुतस्तातगृहे विमानना—The form, however, can be defended by treating सुभ्रूः like अलाबूः and कर्कन्धूः. पराभिमर्शः–insult from strangers, पन्नगरत्नसूचये-सूचि a sharp point or shooting lustre. *V. l.* °रत्नसूतये—सूतये=चालनाय for removing. Himalaya is compared to पन्नग and Parvati to the रत्न. Narayana remarks 'अत्र देव्या महाभाग्ययोगित्वं बन्धुजनमध्यवर्तित्वं पितृगौरवात्परानभिभवनीयत्वं चेति त्रयो हेतवोऽनिष्टप्राप्त्यभावे प्रतिपादिताः ।.

44. यौवने आभरणानि अपास्य त्वयावार्धकशोभिवल्कलं किमिति धृतम्; वद यदिप्रदोषे स्फुटचन्द्रतारका विभावरी अरुणाय कल्पते ।

वार्धके शोभितुं शीलमस्येति तथा. प्रदोष the beginning of the night. स्फुटचन्द्रतारका *v. l.* विनिकीर्णतारका that has scattered away the stars; this reading is better as it corresponds to अपास्य आभरणानि Parvati ought to be wearing ornaments and enjoying pleasures of youth but instead of this she had taken to the use of वल्कल and the life of an ascetic. प्रदोषे &c. Parvati coresponds to the

night, यौवन to प्रदोष, वल्कल to अरुण and the ornaments to the तारकाs. अरुणाय—अरुणं गन्तुं—Aruna is the elder brother of Garuda and the charioteer of the sun. No one would like to see the night with the moon and the stars shining brightly, suddenly come to an end and give place to the dawn.

45. यदि दिवं प्रार्थयसे श्रमः वृथा, तव पितुः प्रदेशाः देवभूमयः, अथ उपयन्तारं (प्रार्थयसे) समाधिना अलं; रत्नं न अन्विष्यति तत् हि मृग्यते।

श्रमः—also means 'penance'; 'अभ्यासे शस्त्रविद्यादौ वेदे तपसि च श्रमः' इति भोजः. समाधि penance *cf.* अस्त्येतदन्यसमाधिभीरुत्वं देवानाम् शाकुं० I. अन्विष्यति *V. l.* अन्विच्छति—both mean the same thing. Malli. नहि वरार्थं त्वया तपसि वर्तितव्यम् किंतु तेनैव त्वमर्थमिति भावः. अथ is also used प्रश्ने 'मङ्गलानन्तरारम्भप्रश्नकार्त्स्न्येष्वथो अथ' इति सिंहः

46. सोष्मणा निश्वासितेन निवेदितम्; (तथापि) मे मनः तु संशयमेव गाहते, ते प्रार्थयितव्यः एव न दृश्यते, प्रार्थितदुर्लभः कथं भविष्यति।
Parvati naturally heaved a sigh at the word· अथोपयन्तारं in the last verse, because the ascetic had hit upon her secret ते प्रार्थयितव्यम् *cf.* लभेत वा प्रार्थयिता नवा श्रियं श्रिया दुरापः कथमीप्सितो भवेत्' शाकुं III "Narayana explains" त्वद्रूपस्याधिकगुणो हि पुरुषस्त्वया प्रार्थयितव्यः। तादृशस्य लोकत्रयेऽप्यभावादियमुक्तिः

47. अहो तव ईप्सितः कः अपि युवा स्थिरः यः चिराय कर्णोत्पलशून्यतां गते कपोलदेशे कलमाग्रपिङ्गलाः श्लथलम्बिनीः जटाः उपेक्षते। कः अपि 'यः कश्चनापि साक्षाद्दाश्वरो वा'. The ascetic remarks, that the youth sought after by Parvati was a hardhearted one since he does not take pity on her. स्थिरः firm not easily affected or moved: hence 'stern', or relentless. The expression may have a covert reference to Shiva, स्थाणु. कर्णाले हारभूतमुत्पलं कर्णोत्पलं तेन शून्यस्यभावः ताम् श्लथाश्च ता लम्बिन्यश्च ताः *v. l.* °बन्धिनीः—the tie (बन्ध) of which was loosened.

48. मुनिव्रतैः अतिमात्रकर्शितां दिवाकराप्लुटविभूषणास्पदाम् दिवा शशाङ्कलेखामिव त्वां पश्यतः सचेतसः कस्य मनः न दूयते.

मुनिव्रतैः मुनीनां व्रतैः नियमैः (observances.) अतिक्रान्ता मात्रा यस्मिन् कर्मणि तत् अतिमात्रं—extremely emaciated by rigorous

practices. दिवाकरेण आदित्येन आप्लुष्टानि दग्धप्रायाणि विभूषणानां आस्पदानि यस्याः ताम् with places for ornaments scorched by the sun.

शशाङ्कलेखामिव *v. l.* °रेखामिव which is also a good reading *cf.* शशी दिवसधूसरो गलितयौवनाकामिनी......*Cf.* from भर्तृहरि's नीतिशतकम्."

49 तव प्रियं सौभाग्यमदेन वञ्चितं अवैमि यः चतुरावलोकिनः अरालपक्ष्मणः अस्य चक्षुषः आत्मीयं वक्त्रं लक्ष्यं चिरं न करोति।

सौभाग्यमदेन—सुभगत्वाभिमानेन (proud of his own beauty) "मदीयस्य सौभाग्यस्य लोकोत्तरत्वादियं सर्वथापि मामेवाभिसरिष्यतीत्यभिमानेनेत्यर्थः" नारायण.

अरालानि (crooked) पक्ष्माणि यस्य—with curved beautiful eyelashes. *Cf.* "रोमाञ्चलक्ष्येण सगात्रयष्टिं भित्वा निराक्रामदरालकेश्याः. रघु VI. 81. लक्ष्य—The object of sight. The Trivendrum edition reads "करोति लक्ष्यं रविमस्य चक्षुषः" which means "who makes the sun as the mark for her eyes." (when practising the पञ्चाग्निसाधन)

50. हे गौरि कियच्चिरं श्राम्यसि मम अपि पूर्वाश्रम संचित तपः विद्यते तदर्धभागेन काङ्क्षितं लभस्व तं वरं च साधु वेदितुमिच्छामि। पूर्वाश्रम०–पूर्वाश्रमे ब्रह्मचर्याश्रमे संचितं आर्जितम् acquired in the first stage of life (ब्रह्मचर्य.) some consider that this epithet is inappropriate, which is not so in fact. तपः शब्दमात्रेण तपः साधनभूतं शरीरं लक्ष्यते। साध्यसाधनभावश्च सम्बन्धः पूर्वाश्रमसंचितं पूर्वजगत्सर्गादौ अश्रमेण। मायामात्रेणेत्यर्थः। संपादितं यत्तपः शरीरं तस्याधंभागेन काङ्क्षितं लभस्व। मम शरीरार्धभागमेवते दास्यामि।" नारायण. The mention of पूर्वा० shows,—that he was almost sure of marrying पार्वती and entering the next stage of life the गृहस्याश्रम.

कियत्चिरं—How long *Cf.* "कियच्चिरेणार्यपुत्रः प्रतिपत्तिं दास्यति।" शाकु० VI. साधु-properly. *cf.* किमाकाङ्क्षसि सुश्रोणि कथयस्व ममाग्रतः। कुतूहलेन शुश्रुषुरहं तव नगेन्द्रजे" शिवपुराण।

51. इतिद्विजन्मना प्रविश्य अभिहितासा मनोरथं शंसितुं नशशाक अथो परिपार्श्ववर्तिनीं वयस्यां विवर्तितानअननेत्रम् ऐक्षत।

"अनुप्रविश्य"—अरुण.

4

प्रविश्य—Having divined her inmost thoughts "यस्य यस्य हि यो भावस्तेन तेनच तं नरं अनुप्रविश्यमेधावी क्षिप्रमात्मवशंनयेत् इतिन्यायेन कपटबटुना वशीकृतत्वमनेन दर्शितम् नारायण.

पार्वती could not speak owing to her coyness, so she made a sign to her friend to say something in reply.

परिपार्श्वे वर्तितुं शीलमस्याः—who always used to be by her side.

विवर्तिते परावर्तितेऽनञ्जने अञ्जनरहिते यथा भवतितथा eyes void of collyrium. "आदौ विरहपीडया पश्चात् तपश्चरेण अञ्जनरहिते" नारायण.

अयो—अथ—It is arcuaic expression.

52. तदीया सखी तं वर्णिनमुवाच हे साधो तवकुतूहलं चेत् निबोध यदर्थम् एतया अम्भोजम् उष्णवारणम् इव वपुः तपः साधनम् कृतम्.

वर्णिन्—वर्णः अस्य अस्ति इति । a ब्रह्मचारी a student of Vedas. "वर्णात् ब्रह्मचारिणि इति णिनिः" the Trivendrum edition reads "वाञ्छितं" *v. l.* for "वर्णिनम्"

The epithet साधु is significant here "नहि साधुषु किञ्चिदप्य-कथनीयमस्ति" नारायण.

उष्णवारणम्—आतपत्रम् an umbrella to ward off the sun-heat. She means to say that she is as if using a delicate lotus-petal to ward off the sun's heat, by herself—the delicate body of hers—practising the rigid penance.

यदर्थम्—For whose sake.

53. अधिश्रियः चतुर्दिगीशान् महेन्द्रप्रभृतीनवमत्य इयं मानिनी मदनस्य निग्रहात् अरूपहार्यं पिनाकपाणिं पतिं आप्तुं इच्छति ।

चतुर्णां दिशां ईशान् —Here इन्द्र, यम, वरुण and कुबेर are referred to as being the lords of the four main quarters—East, south, west and north respectively.

अधिगताश्रीः यैः or अधिका श्रीः येषां तान्—possessed of supreme powers.

मानिनी—a proud woman. *V. l.* भामिनि She most resolutely wishes for शिव as her husband who has destroyed मदन and consequentlly can't be led away by beauty–by force of penance.

54. पुरा असह्यहुङ्कारनिवर्तितः पुरारिं अप्राप्तमुखः विशीर्णमूर्तेरपि पुष्पधन्वनः शिलीमुखः इमां हृदि व्यायतपातं अक्षिणोत्।

असह्येन हुङ्कारेण निवर्तितः—हुङ्कार is the weapon of शिव as रुद्र.
अप्राप्तं मुखं (tip of the arrow) यस्य सः. शिली शल्यं मुखे यस्य सः शिलीमुखः—an arrow. "अलिबाणौ शिलीमुखौ" इत्यमरः।

व्यायतः पातः यथा भवति तथा.—So as to strike her cruelly and for a long time. The arrow though it failed to reach its target namely शिव found its mark in पार्वती who could not resist it and from that time she fell desperately in love with शिव.

पुरारिः—शिव also called त्रिपुरारिः।. The story is briefly thus: The three sons of तारक-ताराक्ष, कमलाक्ष, and विद्युन्माली obtained as a boon from ब्रह्मदेव permission to build three cities which could be destroyed only by a single blow. मय built three cities—a golden one in the heaven, a silver one in the अन्तरिक्ष—and one of iron on the earth. They oppressed the world and defeated the gods who thereupon sought the help of शिव. The gods gave शिव each one half of his strength and विश्वकर्मा constructed a special chariot and ब्रह्मदेव became the charioteer. The three cities, which always revolved stood stationary at the sight of शिव who with one arrow destroyed the cities and the असुरs as well.

55. तदाप्रभृति उन्मदना ललाटिकाचन्दनधूसरालका बाला पितुः गृहे तुषारसंघातशिलातलेष्वपि निर्वृतिं न जातु लभते स्म।

The present verse as also the next three describes the love-sick condition of पार्वती.

उन्मदना—नारायण remarks that मदन should be taken to mean "मदनवेदना". "अत्र मदनशब्दो मदनवेदनां लक्षयति."

ललाटिकाचन्दनं तेन धूसराणी अलकानि यस्याः सा ललाटिका—ललाटालङ्कारः ("कर्णललाटात्कनलंकारे इति कन्। प्रत्ययस्थादित्यादिना अकारस्येकारादेशः") the mark on the forehead. Sandal paste had been applied to the forehead in order so allay the love-heat. It

rendered the dishevelled hair whitish on account of its contact. दक्षिणावर्त remarks that the expression "ललाटिका" indicates maidenhood since in the case of married girls the expression is "तिलक" and not "ललाटिका." *Cf.* "विवाहदिक्षा तिलकं चकार" VII 24. According to अरुण॰ however this explanation is faulty. (ऊढाया अपि विरहतापप्रशमाय चन्दनेन ललाटिकैवालंकारः न तु तिलकः तस्य ललाटव्यापित्वाभावात् ।).

जातु—कदाचिदपि–at all–बाला—is quite significant here. She had no experience of such a condition before and therefore the agony of love was quite unbearable to her.

॰तलेषु—The plural is appropriate. When one snow-slab lost its cooling property owing to the heat of her body she tried another and so on, but she could find no case owing to her love malady being extremely unbearable." शश्वद्दयाप्तचन्दनाद्रिपवनस्पर्शं न संमन्यते शय्यां पल्लवकल्पितां न सहते चन्द्रातपं निन्दति । नो वा पद्मपलाशनिर्मिततनुप्रावारमाक्षम्यते सा नीहारशिलातले शृणु परं तापातुरा वर्तते ।। पार्व॰ परि॰ IV.—4.

56. पिनाकिनः चरिते उपात्तवर्णे (सति) इयं अनेकशः वनान्त संगीतसखीः किन्नरराजकन्याः सबाष्पकण्ठस्खलितैः पदैररोदयत् ।.

उपात्तः वर्णः यस्मिन्—वर्ण is used in the sense of गीतिक्रम शुक्लादौ ब्राह्मणादौ च शोभायामक्षरे व्रते गीतिक्रमे स्तुतौ वेषे वर्ण शब्दः स्मृतो बुधैः" हलायुधः,)

बाष्पेण सहिते कण्ठे स्खलितैः—*cf.* "कण्ठस्तम्भित बाष्पवृत्ति कलुषः" शाकु॰ IV. When her friends sang the heroic deeds of शिव she often wept and faltered in her words her throat being choked with tears. The किन्नर maidens too sympathised with पार्वती in her distress and they too wept. पार्वती wept because of her being not fortunate enough to secure शिव for her husband. अन्त—the forest spot *Cf.* "यत्र रम्यो वनान्तः" उत्तर॰ II. 25.

57. त्रिभागशेषासु निशासु च क्षणं नेत्रे निमील्य सहसा हे नीलकण्ठ क व्रजसि इति अलक्ष्यवाक् असत्यकण्ठार्पितबाहुबन्धना इयं व्यबुध्यत ।.

त्रितीयः भागः त्रिभागः शेषः यासु The night is called त्रियामा. पार्वती could not get sleep, till very late at night and even

when she closed her eyes she would be disturbed by a dream {that शिव was by her side and that he was going to leave her. She would wake up at once and cry aloud "O शिव ! where are you running away" and would try to embrace some body who was not there wishing to keep him tightly held up by her बाहुबन्धन. *Cf.* "निद्रांगत्वा किमपिरुदती सस्वनं विप्रबुद्धा" मेघ ॥ 57.

अलक्ष्यवाक्—अविद्यमानं लक्ष्यं यस्याः सा अलक्ष्या (without its object namely the person addressed) वाक् यस्याः सा.

असत्ये कण्ठे अर्पितं बाहुबन्धनं यया सा.—

58. त्वं बुधैः सदा सर्वगतः उच्यसे भावस्थं इमं जनं कथं न वेत्सि इति मुग्धया स्वहस्तोल्लिखितः चन्द्रशेखरः रहसि उपालभ्यत च ।

सदा *v. l.* यदा is not so good as सदा meaning "always present everywhere."

सर्वगतः—Who is not a subject to the power of "time and space" "अनेन देशकालपरिच्छिन्नत्वं निरस्तम्–" नारायण.

भावे तिष्ठति इति भावस्थः—love-smitten स्वहस्तेन उल्लिखितः चन्द्रः शेखरः शिरोलङ्कारः यस्य—Drawing the picture of her beloved शंकर with her own hand. "आदरातिशयात् स्वहस्तेनैव चित्रे निवेशितः" नारायण. *Cf.* "वियोगावस्थासु प्रियजनसदृक्षानुभवनं ततश्चित्रं कर्म स्वपनसमये दर्शनमपि । तदङ्गस्पृष्टानामुपगतवतां स्पर्शनमपि प्रतिकारः कामव्यथितमनसां कोऽपि कथितः" रहसि—in private "सखीमात्रसमक्षमित्यर्थः" मल्लीनाथ. Otherwise it would have been impossible for any one to know, what she used to do at night. This verse is indicative of the further stage of the same lovesickness—उन्मादावस्था. मुग्धया—an innocent one.

59. यदा च विचिन्वती इयं तस्य जगत्पतेः अधिगमे अन्यं विधिं अपश्यत् तदा गुरोः अनुज्ञया अस्माभिः सह तपसे तपोवनं प्रपन्ना ।

विचिन्वती—अन्वेषणं कुर्वती—seeking after. यदाहि *v. l.* for यदा च which is nearly the same. When पार्वती intently loved him and found that all means (such as beauty, etc.) could not secure him for her she took to penance as the last resource. "गुरोऽनुज्ञया इति विमृश्यकारित्वं द्योत्यते" अरुणगिरि.

60. सख्या स्वयं कृतजन्मसु तपःसाक्षिषु एषु द्रुमेषु अपि फलं दृष्टम्, अस्याः शशिमौलिसंश्रयः मनोरथः प्ररोहाभिमुखः अपि न च दृश्यते ।

तपः साक्षिषु—तपस्समकालीनत्वात् तपसः साक्षिभूतेषु who were the witnesses to her penance from the very beginning.

कृतं जन्म येषां तेषु—Who were given birth–planted.

प्ररोहाभिमुखः—sprouting (goes with मनोरथः) "प्ररोहशब्दो लोके वृक्षाद्यङ्कुरोत्पत्तौ प्रसिद्धः" नारायण. शशिमौलिः शंकरः संश्रयः आश्रयो यस्य (तादृशो मनोरथः). The desire that has for its resort the god शंकर. The trees that she herself planted were now blossoming, but as yet, least signs for the fulfilment of her own desire were not manifest. The poet wants to impress that पार्वती practised penance for a long time and even then her success was in suspense. Her fruitless penance is more keenly brought to the reader's mind when observed as contrasted with the condition of the trees, in the penace-grove which she herself had planted.

61. Prose order:—प्रार्थितदुर्लभः स तपःकृशां सखीभिः अस्रोत्तरम् ईक्षिताम् इमाम् सखीम् तदवग्रहक्षतां सीतां वृषा इव कदा अभ्युपपत्स्यते न वेद्मि. ।

प्रार्थितदुर्लभः—This is उद्धृत from "भविष्यति प्रार्थितदुर्लभः कथम् "above." ।

अस्रोत्तरम्—अश्रुप्रधानं यथा तथा. । That emaciated condition of Parvati could not but make her friends shade tears.

तदवग्रहक्षताम्—This can be explained in two ways, (i) तस्य (इन्द्रस्य)अवग्रहेणं क्षताम् । and (2) तद् to be taken separately as the object of वेद्मि. . The latter makes the sentence complete; but it, in a way, may be said to detract from the comparison of Indra's and Siva's obtsinacy. अवग्रह=drought; it can also mean "disfavour" opposed to अनुग्रह and thus can be interpreted with Parvati too.

सीताम्—As the quotation from Amara shows, (सीता लाङ्गलपद्धतिः ।). The word means a "furrow in the glebe."

Secondarily, it came to mean "ploughed land." This, of course, is in greater need of the rain.

वृषा—This is one of the many epithets of Indra (वासवो वृत्रहा वृषा।). It is derived as वर्षति इति।. Indra is originally the lord of rain. *cf.* "वीरः स्वे यो व्यतनुत पदे वृष्टिहीने किलङ्गां मोघां मेघोदरभिदुरया बाणवृष्ट्या मघोनः" quoted by नारायण.

62. Prose Order:—इङ्गितज्ञया तया इति अगूढसद्भावं निवेदितः नैष्ठिकसुन्दरः अव्यञ्जितहर्षलक्षणः अयि इदम् एवम् परिहासः इति इमाम् अपृच्छत्।

इङ्गितज्ञा—इङ्गितं अभिप्रायं जानाति इति one who knew the desire of (Pārvati's) heart. (*Cf.* "अथो वयस्यां परिपार्श्ववर्तिनीं विवर्तितानञ्जननेत्रमैक्षत." । 51 above). The meaning of the word as taken by Mallinatha is good, though some would take it to mean "अभिप्रायानुरूपचेष्टा" where mistakably enough, by the word चेष्टा, they include both आकार and इङ्गित in the same sense *i e.* इङ्गित the *cheshtâ* itself was indicative of the desire in her heart.

अगूढसद्भावम्—न गूढः सद्भावः यस्मिन्।

M. takes सद्भाव=सदभिप्राय—honest intentions. One would, however, like to understand by it "the real state of things"—(Chāritra. सद्भाव=परमार्थः।) She did not pervert the truth.

नैष्ठिकसुन्दरः—नैष्टिकश्चासौ सुन्दरश्च।

नैष्ठिक is explained as निष्ठा मरणमवधिर्यस्य। a life-long *brahmachârî* who lives at his *guru's* house. Two kinds of *brahmachâris* there are नैष्ठिक and उपकुर्वाण; the latter being allowed to enter upon the life of a *grihastha*. नारायण remarks "उपकुर्वाणो नैष्ठिकश्चेति द्विविधो ब्रह्मचारी। तत्र गृहस्थाद्याश्रमेषु य उपकरोति स उपकुर्वाणः। यस्तु ब्रह्मचार्याश्रममात्रेण निष्ठां प्राप्नोति स नैष्ठिकः।" नैष्ठिको ब्रह्मचारी तु वसेदाचार्यसन्निधौ। तदभावेऽस्य तनये पत्न्यां वैश्वानरेऽपिवा॥ याज्ञ० I—49.

सुन्दर can be interpreted as विलासी or the best (among ascetics). M. takes the former way, and explains the incompatibility between नैष्ठिक and सुन्दर by referring to the

extraordinary nature of the Lord. This word, together with the phrase अव्यञ्जितहर्षलक्षण: is suggestive of Śiva's love for Párvati. The ascetic truly Śaṅkara in disguise, did not manifest his delight at this confession.

63. Prose Order—अथ मुकुलीकृताङ्गलौ अग्रहस्ते स्फटिकाक्षमालिकां समर्पयन्ती अद्रेः तनया कथंचित् चिरव्यवस्थापितवाक् मिताक्षरम् अभाषत ।

मुकुलीकृता: (Shaped like a bud) अङ्गुलयः यस्मिन् ।

अग्रहस्त—This is one of those very famous of Sanskrit compounds. It is dissolved in the following ways: (i) हस्तस्य अग्रम् ।—and the पूर्वनिपातित्व of अग्र is said to be according to वाहिताग्न्यादिषु । etc. which is not correct; (ii) अग्रश्चासौ हस्तश्च ।—A *Karmadhâraya*. But the objection to this is that the qualities of अग्रत्व and हस्तत्व are not identical as the नीलत्व and उत्पल are in नीलोत्पलम्. To this Vāmana replies: "हस्तग्राग्रहस्तयोर्गुणगुणिनोर्भेदाभेदात् ।". The identity is considered to be metaphorical. Rāghava's remarks on "आवेणवक्खलिदाए गईए षब्भट्टे मे अग्गहत्थादो पुष्फभाअणम्" in Sāk. IV. may be read.

कथंचित् can also be taken with अभाषत, with a better sense.

चिरव्यवस्थापितवाक्—चिरं व्यवस्थापिता वाक् यया । Who adjusted her speech for a long time. Such was the delicacy of the subject, that she had to give to it long deliberation before proceeding. The epithet अद्रेः तनया brings out the contrast. The daughter of the mountain is expected to inherit the quality of स्थैर्य, but even she was ruffled.

मितानि अक्षराणि यथा तथा मिताक्षरम्—Few words only. "मितभाषित्वं तूत्तमनायिकाधर्मः" *Cf.* "प्रविरला इव मुग्धवधूकथाः सुरभिगन्धिषु शुश्रुविरे गिरः कुसुमितासु मिता वनराजिषु" रघु IX. 34.

64. Prose order—वेदविदां वर, त्वया यथा श्रुतं अयं जनः उच्चैः पदलङ्घनोत्सुकः । इदं तपः तदवाप्तिसाधनं किल । मनोरथानाम् अगतिः न विद्यते ।

उच्चैः पदस्य लङ्घने (आक्रमणं) उत्सुकः । It may be noted that Mallinātha explains यथा as सम्यक्, he does not supply one तथा as some do.

किल—Mallinātha understands by this अलीके and says: अतितुच्छत्वादसाधकम्। By this Pārvati means that the goal is beyond her reach ; she is exalting the goal—She had already a glimpse of the impossibility of the achievement of her desires. But desires transcend all limits. किल can also be taken to mean "indeed" "नहि लोके मनोरथानामविषयः कश्चिदप्यर्थो विद्यते इत्यर्थः" नारायण.

65. अथ वर्णी आह। महेश्वरः विदितः। पुनरेव त्वं तदर्थिनी एव वर्तसे। अमङ्गलाभ्यासरतिं तं विचिन्त्य तव अनुवृत्तिं कर्तुं न च उत्सहे।

वर्णी—See 52. above.

आह—Vâmana's caution: आहेति भूतार्थे लट्प्रयोगो भ्रान्तिमूलः।

विदितः—We may take this to mean: "Known to all"—in a rather ironical way.

Mallinâth's taking पुनः with वर्तसे and referring to the past disappointment is not so good. The *Varṇî* wants to emphasize the ridiculousness of the desire. None but Pârvati desires to have such a husband ! The proper order would be in that case, त्वमेव पुनस्तदर्थिनी वर्तसे।.

अमङ्गलानाम् अभ्यासे रतिः यस्य।—These अमङ्गलs are ennumerated in the following from Parvatipariṇaya. आक्षेपो भसितं विभूषितमहिर्वासः पितॄणां वने। वेतालाः परिचारकाः प्रतिदिनं वृत्तिश्च भिक्षामयी। इत्थं यस्य शुभेतराणि चरितान्याख्यान्ति सर्वे जनाः तास्मिन्मौग्ध्यवशान्मातस्तव रुचिं बन्धाति किं ब्रूमहे। "as also" जगत्रयी लोचनबालचान्द्रका कुलस्य रत्नं भवती क्व भूभृतः। कृत्तिवासाः पितृकानने वसन्नमङ्गलाचाररतिस्त्रिलोचनः॥ पार्व० IV. 12. 13.

66. Prose Order—अवस्तुनिर्बन्धपरे आमुक्तविवाहकौतुकः अयं ते करः वलयीकृताहिना शंभोः करेण तत्प्रथमावलम्बनं कथं नु सहिष्यते।.

अवस्तुनि निर्बन्धः परं यस्याः।. अवस्तु is an improper thing. The अ here has the sense of अप्राशस्त्य, out of those six—तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता। अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्तिताः।.

विवाहकौतुकम्—विवाहहस्तसूत्रम्, The name of the thread-ring worn by the bridegroom round the wrist before the beginning

of the marriage ceremony. *Cf.* अथ वधूवरौ स्वशेखरपुष्पक्षीरघृतेनाप्लाव्य परस्परातिलकं कुरुतः कण्ठे स्रजमामुञ्चतः कौतुकसूत्रं च करे बधीयताम्। आश्वलायनगृह्यपरिशिष्ट. "कौतुकं मङ्गले हर्षे हस्तसूत्रे कुतूहले" इति शाश्वतः. We have nothing to do with the time during which it is worn; for these particulars, see Pandits' note on Raghu. VIII-1. अथ तस्य विवाहकौतुकं ललितं बिभ्रत एव पार्थिवः । etc.

वलयीकृताः अहयः यस्मिन्- । *Cf.* अस्मिन्नगृह्यत पिनाकभृता सलीलमाबद्धवेपथुरधीरविलोचनायाः । विन्यस्तमङ्गलमहौषधिरीश्वरायाः स्रस्तोरगप्रतिसरेण करेण पाणिः ॥ Kirāta V-33.

The sense of प्रथम is brought out in Mallinātha's अग्रतो यद्भावि तद्दूरेऽवतिष्ठतां प्रथमं करग्रह एव दुःसहः ।

67. Prose order त्वम् एव तावत् स्वयं परिचिन्तय यदि कलहंसलक्षणं वधुदुकूलं शोणितबिन्दुवर्षि गजाजिनं च एते कदाचित् योगम् अर्हतः ।

The sense of तावत् as explained by Mallinātha is मानार्थे (यावन्मात्र विचारणीयं तावन्मात्रम् ।) It can also be taken to mean प्रथमम्.

कलंहसलक्षणम्—कलहंसो लक्षणं यस्य । This is taken to mean with the figures of swans painted upon it with गोरोचना etc. So in it appears that the word may mean, "of which the swan is the sign"—which is as white as a "swan"—The contrast between the whiteness and the hideous symbol of redness in शोणितबिन्दु is heightened. "गोरोचनादिलिखितहंसमिथुनसनाथपर्यन्तभागमित्यर्थ" नारायण ।

शोणितबिन्दुवर्षि—etc. It is well known that Śiva killed Gajâsura, through his power of मन्मथजित्व and the boon he conferred upon him was to wear his skin. (see काशीखण्ड. अध्याय 38). For another variation of the story see स्कन्दपुराण, गणेशखण्ड, अध्याय १०.) Kálidása often refers to this—The inference which is drawn from शोणितबिन्दुवर्षि that the old skin was exchanged for a fresh one is perhaps ridiculous. Śiva's fondness for the skin dripping with gore is stated in "हर पशुपतेरार्द्रनागाजिनेच्छाम्" in Meghadûta. I. 36 "एकैश्वर्ये स्थितोऽपि प्रणतबहुफले यः स्वयं कृत्तिवासाः" मालवि० I. 1. The knot is tied

between the garments of the bride and the bridegroon at the time of the marriage, and this would be a splendid union too!

68. Prose Order चतुष्क पुष्पप्रकरावकीर्णयोः पादयोः तव अलक्तकाङ्कानि पदानि विकीर्णकेशासु परेतभूमिषु परः अपि कः नाम अनुमन्यते।

चतुष्के यः पुष्पाणां प्रकरः तस्मिन् अवकीर्णयोः। चतुष्क is derived as: चत्वारो ऽवयवाः यस्य.। 'चतुष्कं सचतुस्तम्भं विवाहे स्थानमण्डपम् इति भोजः It is a hall resting on four pillars ("सचतुस्तम्भम्") It was customary to litter the ground with flowers; and Parvati's delicate feetjust moving upon these would indeed ill suit the cemetry ground with the digusting litter of corpse hair.।

पदानि is taken to mean by it as पादन्यासचिह्नानि। It can simply stand for पादन्यास s too

परेत is the departed—hence dead.

69. Prose Order--त्रिनेत्रवक्षः तव सुलभम् अपि। अतः परम् अयुक्तरूपम् किं वद। यत् हरिचन्दनास्पदे स्तनद्वये चिताभस्मरजः पदं करिष्यति।

Mallinātha's construction appears to be better. We can take the whole as one compared as C. does. But then अपि loses its force. Here अपि has the sense of "granted that." The raillery gains in effect.

People besmeared their body with हरिचन्दन—the sandal of हरि—Indra.

Cf...........पुंसि वा हरिचन्दनम्। Amara. also धृष्टं च तुलसीकाष्ठं कर्पूरागुरुयोगतः। अथवा केशरैर्योज्यं हरिचन्दनमुच्यते। Padmapuraṇa. *Cf.* also आमृष्टवक्षोहरिचन्दनाङ्का etc. Śak. VII. and "कृप्ताङ्गरागो हरिचन्दनेन" रघु VI-60.

Instead of this हरिचन्दन, there will be the ashes of the burnt bodies which is शिव's अङ्गराग।

70. Prose Order—इयं च ते पुरतः अन्या विडम्बना। यत् ऊढया वाराणराजहार्यया त्वया अधिष्ठितं वृद्धोक्षं विलोक्य महाजनः स्मेरमुखः भविष्यति।-

पुरतः—आदौ एव।—In the first place, to follow immediately. The *brahmacharin* seems to suddenly remember this item, and

hence the use of पुरत: "पतिगृहप्रस्थानवेलायामित्यर्थः । अनेन पूर्वमेव वक्तव्यमिदं मया विस्मृतमिति व्यज्यते" नारायण and "भर्तृगृहगमनारम्भ एव" अरुण०

ऊढया—परिणीतया—(by) you who are married.

वारणराजेन हार्यया—*V. l.* वारणराजभार्यया as दक्षिणावर्त takes it. this reading appears to be better. Habituated to or worthy of being carried by an elephant.

वृद्धश्चासौ उक्षा च ।. उक्षन् is changed to उक्ष at the end of a Karmadharaya by Pāṇ. V. 4—77.

स्मेर—this is formed according to नमिकम्पिस्म्यजसकमहिंसदीपो र: Pāṇ. III. 2—267.

This being carried upon the back of an elephant is to be witnessed in the present-day बरात in the marriages of princes. Even the great and respected—despite their natural goodness of heart could not suppress the smile when they see Pārvāti mounted upon the back of Sîva's bull!

71. Prose Order—पिनाकिन: समागमप्रार्थनया संप्रति द्वयं शोचनीयतां गतम् सा कलावत: कान्तिमती कला च अस्य लोकस्य नेत्रकौमुदी त्वंच ।०

कलावत:—of the moon.

नेत्रकौमुदी—This is of frequent occurence;—beautiful woman compared to the delightful moonlight. *Cf.* शशिनमुपगतेयं कौमुदी । *etc.* Ragh. VI. 85; त्वं कौमुदी नयनयो: । etc. Uttara. III. विलोचनचन्द्रिका—Malati. 1. 36. and "या कौमुदी नयनयो र्भवत: सुजन्मा" मालती माधव I. 34. This verse (it seems), it was unfortunate of Kālidása to write. The rhrtoricians have severly criticised it.

(1) for the word पिनाकिन:—which is the indication of valour and this is inappropiate here. The suggested emendation is कपालिन: which is no doubt good as it emphasizes the शोचनीयत्व. But it must be borne in mind that पिनाकिन: is the original, genuine reading. We have to consider what Kālidāsa wrote, and not what people in Kālidāsa's place would write:

(2) कलाचसा The use of च and the fault of अक्रमता. The च ought to have been immediately after त्वम्. ।

It is also quoted in Kávyaprakāsa to illustrate the absence of the relative pronoun. See Mall. "अत्र द्वयं गतमित्यादौ पिनाक्यादिपदवैलक्ष्येण किमिति कपाल्यादिपदानां काव्यानुगुणत्वं" काव्य० प्र० V. and प्रदीप's remark thereon.

72. Prose Order—वपुः विरूपाक्षम् । अलक्ष्यजन्मता । दिगम्बरत्वेन वसु निवेदितम् । बालमृगाक्षि, यत् वरेषु मृगते तत् त्रिलोचने व्यस्तम् अपि अस्ति किम् ।

(Read: कन्या वरयेत रूपं माता वित्तं पिता श्रुतम् । बान्धवाः कुलमिच्छन्ति मिष्टान्नमितरे जनः ॥) also कुलेन कान्त्या वयसा नवेन गुणैश्चतैस्तैः........" रघु VI. 79.

विरूपाक्षम् । विरूपाणि (विकृतरूपाणि) अक्षिणी यस्य तद्विरूपाक्षम् । "वैरूप्यं च त्रिनेत्रत्वात् ।"—But C says: "विरूपं भीषणं (अग्निरूपमान् ।) । ". सर्वाङ्गप्रधानं चक्षुरेव यस्य विरूपं तस्येतराङ्गं किं वक्तव्यम् ।) Ex pede Hereculeum! अलक्ष्यम् जन्म तस्य भावः ।—This involves the fault of अविमृष्टविधेयांशत्व. The word अलक्ष्य is to be emphasized with जन्म etc· Mamata suggets अलक्षिताजनिः to avoid this fault.

"दिशोऽपि वसनम्"—shows Siva's poverty.

बालमृगाक्षि This might have been intended as direct contract to विरूपाक्ष.

व्यस्त—Separately, as opposed to समस्त. All these three qualifications of possessing handsome form, noble birth, and riches—not only are these not found together in Siva, but *not one* of them is to be found.

73. Prose Order—अस्मात् असदीप्सितात् मनः निवर्तय । तद्विधः क पुण्यलक्षणा त्वं च क । साधुजनेन श्मशानशूलस्य वैदिकी यूपसत्क्रिया न अपेक्ष्यते ।

असदीप्सित—An unbecoming (bad) desire. The use of क.........क is familiar enough. पुण्यलक्षणा may refer generally

to Pârvâti's holy nature or particularly to those auspicious signs possessed by her.

वैदिकी—"वेदोक्ता"—वेदे भवा—formed according to अध्यात्मादिभ्यः। etc.

यूप—पशुबन्धनसाधनभूतः संस्कृतदारुविशेषः। is the post, consecrated with Mantras to which the beast is tied.

Both the यूप and the श्मशानशूल have similar functions; yet no sane man expects the honour and respect paid to the यूप, to be paid also to the शूल. सत्क्रिया may refer to the respect, in general; or to the particular consecration by Mantras etc, as M. (प्रोक्षणाभ्युक्षणादिसंस्कारः।) the word श्मशानशूल is particularly used; it is a covert-hint and is applicable to शिव too! who is a स्थाणु in श्मशान।. तत्परित्यज्य गिरिशमुपेन्द्रं वा शचीपतिम्। वरय त्वं विशालाक्षि वरयोग्यौ तुतौ तव " शिव पुराणम्।.

74. Prose Order—इति प्रतिकूलवादिनि द्विजातौ प्रवेपमानाधरलक्ष्यकोपया तया उपान्तलोहिते विलोचने विकुञ्चितभ्रूलतं तिर्यक् आहिते।.

प्रतिकूल—प्रतीपं कूलात् Against the current and hence "opposite." प्रवेपमानेन अधरेण लक्ष्यः कोपः यस्याः।—Her neither lip was throbbing through anger. उपान्ते लोहिते—That were reddesh at the corners. विकुञ्चिताः भ्रूलताः यस्मिन्—In which action, the eyebrows were knitted. All these are signs of anger that was simmering in her.

75. Prose Order—एवम् उवाच च। नूनं त्वं परमार्थतः हरं न वेत्सि यतः माम् एवम् आत्थ। मन्दाः महात्मनाम् अलोकसामान्यं अचिन्त्यहेतुकं चरितं द्विषन्ति।.

परमार्थतः—In reality. *Cf.* परमार्थेन न तु गृह्यतां वचः। Śak. II.

मन्दाः—मूढाल्पापटुनिर्भाग्या मन्दाः। Amara. न लोकसामान्यम्—Uncommon-not common to the ordinary world.

अचिन्त्यः हेतुः अस्य—Whose cause passes comprehension.

This is the direct answer to विदितो महेश्वरः above. *Cf.* दह्यमानाः सुतीव्रेण नीचाः परयशोग्निना। अशक्तास्तत्पदं गंतु ततो निन्दां प्रकुर्वते।.

76. विपत्प्रतीकारपरेण भूतिसमुत्सुकेन वा मङ्गलं निषेव्यते, जगच्छरण्यस्य निराशिषः सतः आशोपहतात्मवृत्तिभिः एभिः मङ्गलैः किम्।

विपदः प्रतीकारः स परं यस्य—who is intent on warding off difficulties.

भूत्यां समुत्सुकेन—who is very eager to gain prosperity (भूति) "इष्टार्जनानिष्टपरिहारार्थं मङ्गलाचरणमित्यर्थः येषुतैः" अरुणगिरि.

आशया उपहताः आत्मवृत्तयः—which cloud the judgement of the mind and hold it forth with ambitious desires; or आशया उपहतः आत्मा (self) येषां ते आशोपहतात्मानः तेषां वृत्तिभिः (doings.) —by this course of actions of those whose minds are befooled by desires. *Cf.* "न मे पार्थास्ति कर्तव्यं त्रिषु लोकेषु किंचन । नानवाप्तमवाप्तव्यं वर्त एव च कर्मणि" Bg. III-22. and. "अनवाप्तमवाप्तव्यं न ते किंचन विद्यते। लोकानुग्रह एवैको हेतुस्ते जन्मकर्मणोः" रघु० X-31. Though पार्वती argues correctly, yet as a deity it was the duty of शंकर to bind himself with the routine of the world, and be its leading factor.

77. स आकिंचनः सन् संपदां प्रभवः पितृसद्मगोचरः (सन्) त्रिलोकनाथः भीमरूपः स शिवः इति उदीर्यते पिनाकिनः याथार्थविदः न सन्ति।

अकिंचन किमपि नास्ति यस्य—possessed of no wealth.

त्रिलोकनाथः–त्र्यवयवो लोकः त्रिलोकः तस्य नाथः–The lord of the three worlds.

पितॄणां सद्म पितृसद्म श्मशानं स एव गोचरो विषयो यस्य—who lives in the creamation ground. Nobody can really fathom the greatness of शंकर *Cf.* "याथार्थ्यं वेद कस्तव" रघु० X 24.

78. विश्वमूर्तेः वपुः विभूषणोद्भासि पिनद्धभोगि वा, गजाजिनालम्बि दुकूलधारि वा कपालि वा इन्दुशेखरं स्यात् न अवधार्यते.

पिनद्धः भोगी यत्र—possessed of serpents

विश्वमेव मूर्तिर्यस्य—whose self is the whole universe. कपाली—who wears the skull. According to काशीखण्ड once शंकर got angry with ब्रह्मदेव and created in his wrath the terribl

कालभैरव who is said to have cut off one of the heads of ब्रह्म the skull of which he (as कालभैरव) is said to wear. *Cf.* "जगत्सिसृक्षा समयेषु वेधसां प्रणामलोलानि शिरांसि पादयोः। जगद्विरामेषु कपालशेषतां गतानि तिष्ठन्तु जटासु धूर्जटेः"। *Cf.* also तां 'तां अवस्थां प्रतिपद्यमानं स्थितं दशव्याप्यदिशो महिम्ना।" विष्णोरिवाक्यानवधारणीयमीदृक्तया रूपमियत्तया वा Ragh. XIII. 5. This is a reply to verses 66, 67, 71 and such-like.

79. तदङ्गसंसर्गम् अवाप्य चिताभस्मरजः ध्रुवं विशुद्धये कल्पते तथाहि नृत्याभिनयाक्रियाच्युतं तत् अम्बरौकसां मौलिभिः विलिप्यते । तस्य अङ्गस्य संसर्गम्—coming in contact with his body. नृत्या° the dance of शंकर is called ताण्डव. अभिनयs are the gesticulations indicative of feelings. For विलिप्यते some read विलुप्यते which goes with भस्म and means "is taken away." चिताभस्म see V—69. अम्बरौकसां स्वर्गिणाम् of those who reside in heavens.

80. प्रभिन्नदिग्वारणवाहनः वृषा असंपन्नः वृषेण गच्छतः तस्य पादौ मौलिना उपगम्य विनिद्रमंदाररजोऽरुणाङ्गुली करोति। प्रभिन्नः दिग्वारणः दिग्गजः वाहनं यस्य—who has for his vehicle the intoxicated quarter elephant "प्रभिन्नोगर्जितो मत्तः" इति सिंहः। विनिद्रमन्दा.°—विनिद्राणां उत्फुल्लानां मन्दाराणां मन्दारपुष्पाणां रजोभि अरुणाः अङ्गुलयः ययोः तां—makes them possessed of toes reddish with the pollen of full-blown मन्दार flowers. What matters if he goes on a bull or is possessed of nothing when even इन्द्र the Lord of gods bends himself low before him with all his affluent magnificance. *Cf.* नारायण's quotation "महोक्षः खट्वाङ्गं परशुरजिनं भस्मफणिनः कपालंचेतीयत् तव वरदतन्त्रोपकरणम्। सुरस्तां तां सिद्धिं दधाति तु भवद्भ्रूप्रणिहितां नहि स्वात्मारामं विषयमृगतृष्णाभ्रमयति।"

81. दोषं विपक्षता अपि च्युतात्मना त्वया ईशं प्रति एकं साधु भाषितं यमात्मभुवः अपि कारणमामनन्ति स कथं लक्ष्यप्रभवः भविष्यति। विवक्षता (त्वया) *v. l.* विवृण्वता both mean nearly the same thing namely "explaining, pointing out" च्युतात्मना—च्युतः आत्मा येन—who forgot himself. लक्ष्यप्रभवः लक्ष्यः प्रभवः यस्य—whose origin can be traced (for he is said to have created the creator him-self

ब्रह्मदेव). आमनन्ति—वदन्ति (श्रुतयः) "म्ना अभ्यासे इति धातुः" This verse is taken as an example of अर्थापत्ति as well as of शब्दप्रमाणालङ्कार also.

82. विवादेन अलं त्वया श्रुतः सः अशेषं तथाविधः तावत् अस्तु मम भावैकरसं मनः अत्र स्थितम्, न कामवृत्तिः वचनीयमीक्षते। अलं is used in the sense of वारणे. See मल्लि.'s remark on अलं महीपाल तव श्रमेण" रघु॰ II. 34. *cf.* "अलं गर्वेण ते चन्द्र त्वत्तुल्या सन्तिहि स्त्रियः" कुवलयानंदः भावैकरसं—attached by the only feeling of love (that has nothing to do with any other things as "reason" *etc.*) *Cf.* "अहमेकरसस्तथापि ते" Raghu. VIII. 65. *v. l.* स्थिरं for स्थितम् firmly set on. नकामवृत्तिः......*cf.* "नासौ न काम्यो नच वेद सम्यक् द्रष्टुं न साभिन्नरुचिर्हि लोकः" This case of taste is the same as that of "love" which requires no explanation *cf.* "रागाज्जनमिदमक्ष्णोर्व्यञ्जयाति प्रायशोगुणान्विषये। दोषाञ्जनं तु दोषानुभयसक्तिर्व्यनक्ति भूतार्थम् ॥"

83. हे आलि स्फुरितोत्तराधरः पुनः किमपि विवक्षुः अयं बटुः निवार्यताम्, न केवलं यः महतः अपभाषते (अपि तु) यः तस्मात् श्रुणोति सोऽपि पापभाक् ।

स्फुरितं तदुत्तरं अधरः यस्य सः—Whose lower lip is throbbing (suggestive of further speech). **निवार्यताम्**—take him off. *cf.* "पुनरपि वक्तुकाम इव आर्यः" शाकु॰ I. न केवलं......पापभाक्—A person should not even hear the abuse of a great man and still less should oneself do it. "गुरोर्यत्र परीवादो निन्दा वापि प्रयुज्यते। कर्णौ तत्र पिधातव्यौ गन्तव्यं वा ततोऽन्यतः" quoted by नारायण from मनु II. **आलि**—is female friend "आलिः सखी वयस्या चेत्यमरः" *cf.* "निवार्यतामयं भिक्षुर्विवक्षुः स्फुरिताधरः। न तावन्निन्दकः पापी यथा शृण्वन्शाशिप्रभे" वामन. पु॰ यं करोति महादेवनिन्दामात्मविनाशिनीम्। सपापिष्टतरस्तस्माद्यः शृणोति स पापभाक्" शिवपुराण.

84. अथवा इतः गमिष्यामि इति वादिनी सा स्तनभिन्नवल्कला चचाल च स्वरूपम् आस्थाय कृतस्मितः वृषराजकेतनः तां समाललम्बे च ।

स्तनाभ्यां भिन्नं वल्कलं यस्याः सा—with the bark garment set aside (owing to the haste of her actions) वृषाणां राजा केतनं यस्य सः—whose harbinger is the greatest amongst bulls. *Cf.*

इत्युक्त्वोत्थाय गच्छन्त्यां पिधाय श्रवणावुभौ । स्वरूपं समुपाश्रित्य जगृहे वसनं हर: " ब्रह्म० पु०. When she thought that she or her friend could not stop the बटु from speaking, she set off having chosen the remaining alternative, as given by स्मृतिs under such circumstances. " गन्तव्यं वा ततोऽन्यत: " when शिव assumed his natural form and held her up.

85. तं वीक्ष्यवेपथुमतीसरसाङ्गयष्टि: निक्षेपणाय उद्धृतं पदं उद्वहन्ती शैलाधिराजतनया मार्गाचलव्यतिकराकुलिता सिन्धुः इव न ययो न (चापि) तस्थौ ।.

वेपथु:—tremor. This is one of the सात्त्विकभावs " स्तम्भ: स्वेदोऽथ रोमाञ्च स्वरभङ्गोऽथ वेपथु: । वैवर्ण्यमश्रुप्रलयौ इत्यष्टौ सात्त्विका: गुणा: ॥" शैलानां अधिराज: तस्य तनया—the daughter of the lord of mountains. सरसा रसेन सहिता (स्वेदार्द्रा) अङ्गयष्टि: प्रशस्तमङ्गं यस्या: सा—whose body was perspiring due to excitement. मार्गे य: अचल: तस्य व्यतिकर: (contact) तेन आकुलिता—who is confounded so as not to know her own course (of action); bewildered. This is very beautifully described and the simile is more beautiful and appropriate. Any expression to explain the action "न ययौ न तस्थौ" is bound to sound hollow and the significance shall have to be felt only. This is quoted in दशरूपक as an instance of साध्वस; *cf.* " पार्वती सविस्मयप्रहर्षं पुलकिततनुः प्रस्विन्नगण्डा प्रतिपत्तिमूढातिष्ठति ॥ " पार्व० परिणय ।

86. हे अवनताङ्गि अद्यप्रभृति अहं तव तपोभिः क्रीत : दास: इति चन्द्रमौलौ वादिनि सा नियमजं क्लमं अहाय उत्ससर्ज क्लेश: हि फलेन पुन: नवतां विधत्ते ।

अनवताङ्गि *v. l.* अनवमाङ्गि अनवमम् (उत्कृष्ट) अङ्गं यस्या: सा—

विधत्ते means "प्रत्यग्रतामाच्छादयति" नारायण. fatigue is nowhere—a matter of old, as if—where the labour is paid with a reward. The poet deduces a general proposition from a particular observation (in the case of पार्वती) the truth of which is to be realized in every moment of our life. He means to say that "success is the fruit of the tree of labour, which naturally, contains the seed that bred it, and which (the seed) again in its turn brings foth the tree. We are bound to forget the tree when its fruit captures our mind 'फलेन सहकारस्य पुष्पोद्गम इव प्रजाः' रघु. IV." पार्वती got the desired object and her fatigue was nowhere, for,

॥ क्लेशः फलेन हि पुनर्नवतां विधत्ते ॥